

# **AN ANALYSIS OF THE SPORTS PROMOTION TEXT IN XHOSA**

**BY**

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**PROMOTER:**

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## **DECLARATION**

I, the undersigned, hereby declare that the work contained in this assignment is my own original work and has not previously in its entirety or part been submitted at any University for a degree.

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DATE



## **SUMMARY**

This study explores how the theoretical framework pertaining to reading as advanced by Davies (1995) can be employed to develop reading skills in Xhosa and to assist learners to see reading as a process. Teaching reading to language learners has many problems. The critical thinking relevant to reading and analysis of the text in teaching reading are examined. The study explores the current genre approach in the analysis of Xhosa Bona Magazine with its articles. The research of certain scholars like Davies, Wallace, Swales, and Cope and Kalantzis will be explored, in particular, the hierarchy of five levels of text, as advanced by Davies.

Reading is an integral part of the school curriculum, and to use reading texts depends on the purpose for which the educator wants to use it, i.e. to develop reading comprehension skills, to present new vocabulary and structures, or as a basis for language practice. This study examines reading in Outcomes-based Education (O.B.E.) as a current issue in South African education, to determine how the specified outcomes relate to the framework for the development of reading skills.

## **OPSOMMING**

Hierdie studie ondersoek hoe die teoretiese raamwerk vir die analise van tekste vir leesbegrip soos voorgestel deur Davies (1995) aangewend kan word in die ontwikkeling van leesvaardigheid in Xhosa en in die hulp aan leerders om lees as 'n proses te verstaan. Die onderrig van leesvaardigheid word gekenmerk deur talle probleme. Hierdie studie ondersoek die kritiese denke wat relevant is vir leesbegrip en die analise van tekste in Xhosa ter sprake in die onderrig van leesvaardigheid. Die studie aanvaar die huidige perspektiewe van die genre-benadering vir die analise van die Xhosa BONA tydskrifartikels. Die werk van bepaalde navorsers soos Davies, Cope en Kalantzis, Swales en Wallace sal ondersoek word en, in die besonder, Davies se raamwerk van hierargiese vlakke vir die beskrywing en analise van tekste.

Lees is 'n integrale deel van die skoolkurrikulum, en die gebruik van tekste vir die doeleindes van leesonderrig hou verband met die meer spesifieke doelstelling waarvoor die onderwyser die tekste wil gebruik, bv. om leesbegripvaardighede te ontwikkel, om nuwe woordeskat en strukture te ontwikkel, of as basis vir taalgebruik oefening. Hierdie studie sal ook leesonderrig in uitkoms-gebaseerde onderrig onder die loep neem, as 'n huidige vraagstuk in taalonderrig, ten einde te bepaal hoe die spesifieke uitkomst verband hou met die raamwerk vir die ontwikkeling van leesvaardighede.

## **ISISHWANKATHELO**

Olu phando lugoca-goca ubume bolwazi malunga ufundo ngesiXhosa ukuzama ukuphucula ubuchule bokufunda nokuncedisa abafundi ukuba balubone ufundo njengenkqubo, ukufundisa ufundo kubafundi. Ukucinga ngeliso okugoca-goca nokuhlahlela incwadi luyaphakanyiswa yaye olu phando luphenjelelwe ngamandla yindlela yeGenre ekhoyo kutshanje nendima edlalwe yimagazini iBona namanqaku ayo. Igalelo leengcaphephe zeMfundo ezinjengo Davies, Wallace, Swales no Cope kunye no Kalantzis zitsale umdla kwinqwanqwa noxomezelelo lwamanqanaba amahlanu kwincwadi, amalinge neenkqubo.

UFundo ngundoqo kwikharityulam yesikolo, ukusebenzisa iincwadi zokufunda kuxhomekeke kwinjongo yomfundisi-ntsapho, ukuphuhlisa ubuchule bofundo ngokuqiqa, indlela zokubonisa amagama amatsha nokwakheka kwayo kukwasisiseko sokusetyenziswa kolwimi. Olu phando lukwabandakanya iO.B.E. njegomba omtsha kwimfundo yoMzantsi-Afrika, ngenxa yoncedo lweentloa zeO.B.E., abefundisi-ntsapho basolako bexhome amehlo luthotho lwezimvo neembono ezintsha.

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## **CHAPTER 1: INTRODUCTION**

### **1.1 Purpose and Aims of Study**

The purpose and aims of this chapter is to review previous research on reading and the issues that have emerged. In this thesis, the researcher has chosen to employ the genre-approach to Xhosa language teaching which underlies the newly introduced Outcomes-based education (O.B.E.) for language teaching. Xhosa belongs to the Nguni group of African languages and is one of the most important languages especially in the Eastern Cape and Western Cape regions. The researcher will concentrate on the reading of the language as a specific skill in the teaching of Xhosa. Reading is an integral part of the school curriculum, to use a reading text book depends on the purpose for which the educator wants to use it.

With regard to the organisation of study, Chapter One represents the purpose and aims of the study as well as the theoretical framework. Chapter Two will explore the background of the models on reading. Chapter Three addresses the different ways of describing texts and different approaches to the analysis of the structure, function and language of different texts. Chapter Four is concerned with actual components of the framework for analysing Bona Magazine articles and the notion of outcome-based education with specific reference to the Specific Outcomes 1, 2, 3, 4, 5, and 7 of senior phases. Chapter 5 will be the conclusion of the whole study.

### **1.2 Theoretical Framework**

Davies's model is used as a theoretical framework in the analysis of the Xhosa Bona Magazine articles in this study. Articles will be examined according to the five levels of text which Davies (1995) advances. Each article will be examined and evaluated in proportion to discourse type and genre, textual units, rhetorical functions and rhetorical patterns, text coherence, text cohesion and language choices, as a reflection of the communicative purpose or goal of the writer. As regards discourse and genre, each article will be analysed as to whether formal properties exert control of the discourse type that can be expository, descriptive or persuasive.



The textual units which occur in each of the Xhosa magazine articles will be examined. These textual units which are interactive units in a text will be recognised by the use of direct speech, where the writer interacts with his or her readers. Units that take a general view on information are informative or topical units. These will be identified by the type of information explained in each paragraph. Organisational units or linkers, which link sentences and paragraphs will also be examined. Their presence will be shown by the occurrence of conjunctions which link sentences and paragraphs and contribute to the texture and structure of texts.

The rhetorical functions of texts namely, description, persuasion and exposition, will be examined in each article. The manifestation of the rhetorical functions in each article will be examined with regard to the presence of the persuasive, expository and descriptive discourses in the texts. The rhetorical patterns considered in this study are the comparison-contrast pattern, that will be evident when comparative discourses and contrasting views exist in a text. The cause-effect pattern will be demonstrated when the cause of an event is stated and its effect presented. Instances of this will also be taken into consideration in discussing the problem-solution pattern and the exemplification of argument, which will be demonstrated when the problem of any kind is presented in the article and the solution is also offered either by the person concerned or writer. The argument-exemplification pattern will be demonstrated when the writer argues about an issue and provides the information needed.

Davies's property of text coherence will be examined in paragraphs and sentences whereby the chronological logical order will be demonstrated. The evidence of this level will be shown by the presence of referents in the text and the fact that the referents are known. Text cohesion of a text will be made explicit by the presentation of the subject and object concords, the pronouns and their referents, as well. Lexical cohesion, like collation which is the tendency or inclination of certain words to occur together, is also examined. Inclusion the relation of one word entity being a part of a broader class. Language choices as a reflection of communicative purpose or goal of the writer will be reviewed in analysing the Xhosa magazine articles. Each article will be shown to display the occurrence of certain lexical items, like nouns, verbs, idiomatic expressions, emotive words, synonyms and sentence-initial elements as a reflection of communicative goal or purpose of the writer.

### 1.3 **Organisation of Study**

This study is organised in the following manner:

- Chapter One presents the purpose and aims of the study, as well as the theoretical framework pertaining to reading, and the organisation of study.
- Chapter Two is concerned with the approaches for the teaching of reading, where emphasis has been given to approaches with the view of investigating how these theories operate in the teaching of reading.
- Chapter Three examines different ways of describing texts and different approaches to the analysis of the structure, function and language of different texts.
- Chapter Four is concerned with actual components of the framework for analysing Bona Magazine articles and the notion of outcome-based education.
- Chapter Five is the conclusion, and is followed by Appendices A and B and O.B.E. Structural pamphlets.



## **CHAPTER 2: MODELS OF READING**

### **2.1 Introduction**

The primary aim of this chapter is to review critically the different models on reading and reading processes, as well as the nature of reading. Reading is one of the central skills of language skills, but relies on the help of other skills. According to Wallace (1992), reading as interpreting means reacting to a written text as a piece of communication, some communicative intent on the writer's part which the reader has some purpose in attempting to understand. The way they perceive reading behaviour is linked to different readers' purposes which in turn are linked to situational context and also social expectations.

Wallace further explains that reading is so much a part of daily life for those who live in literate communities that much of the time they hardly consider either the purpose or processes involved. There are different kinds of readers according to Wallace; poor readers and non-readers in literate societies and many manage to develop strategies which compensate, in part of minimal reading ability. Even when they commit themselves to a full reading, that reading will still be selective, some parts being read with greater care than others.

When educators are giving the lessons, it depends on what the aim of educators is for that particular lesson, i.e. is the primary aim of that lesson. Reading is also done for different purposes. Reading shares with other skills of language use its role in social interaction. Reading can be done for survival in response to the environmental issues, reading can be done for learning, or finding out information for tests or projects and for general knowledge of the world. Reading can be goal-orientated, or be done for pleasure, etc. Wallace explains that reading involves not merely the interpretation of a text in its physical environment, but the interpretation of the whole situation in which readers encounter it.

### **2.2 Reading Readiness**

Reading readiness occurs as soon as a learner becomes aware of the fact that speech can be written down and that written or printed word can in turn be read. The characteristics of reading readiness include aspects of development, whereby the learner must have the ability to speak about what he has seen, heard and done; able to concentrate and listen attentively



for a reasonable length of time; not be easily distracted; enjoy listening to stories and be able to notice and hear visual and audible differences. As learners are prepared for life goals, educators should bear in mind that fact by means of reading content. Reading developmental programs should co-ordinate reading with the learner's other communicative experiences and stimulate attitudes and interact favourably to the development of habitual reading.

### 2.2.1 **The Concept of a Model of the Reading Process**

According to Davies (1995), the term 'model' generally have reference to formalised, usually visually represented theory of what is seen through the eyes and mind when readers are comprehending text, thus a model can be characterised as a systematic set of guesses or predictions about a hidden process, which are then subject to testing through experimental studies. Reading has different forms:

- Oral Reading
- Silent Reading

Davies argues that reading also involves process, and there are two types of models to define this:

- Bottom Up Model
- Top Down Model

A bottom up model involves a phonic based approach i.e.; from letters to sound, to words, to sentences and finally to learning and thinking. A top down model entails thinking at a very early stage and the processing sequence includes prediction about meaning to attention to progressively smaller units.

## 2.3 **Models of the Reading Process**

### 2.3.1 **Bottom Up Model**

Davies proposes that a bottom up model is a process seen as a sequence of discrete 'steps' in which the direction of processing is from 'bottom level' feature of text to 'higher level', which is the identification of letters to sounds to words to sentences and finally to meaning and thinking. Gough, in Davies, points out that this mode was drawn from laboratory studies of adult readers engaged in letter and word recognition tasks. Gough characterises reading as a letter-by-letter progression through text, with letter identification followed by



the identification of sounds of the letters with words, their systematic features and finally meanings are assessed. From this it would seem that Gough's model characterises reading as being rather laborious, and that it implies that teaching of reading should reflect the sequential processing of a bottom up model of reading. Gough's model is based on studies of fluent adult readers.

### 2.3.2 **Top Down Model**

Davies maintains that models of reading processes which predict that the processing sequences exceeds from predictions about meaning to attention to progressively smaller units, for example; letters, visual features, are known as top down models. Goodman proposed the psycholinguistic model whereby he emphasises the central directing role of reader predictions with minimum attention to visual decoding. This prediction precedes confirmation, which precedes correction. The reading process is represented as a series of four primary cycles; optical, perceptual, syntactic and semantic; with meaning (semantics) in the controlling role. The reader's focus, if they are to be productive, is on meaning so each cycle melts into the next and the reader leap towards meaning.

In this model, Davies states that anticipation and prediction are the driving force, as well as the task of processing visual information is reduced merely to the recognition of a graphic display as written language, which normally occurs only once in each reading activity. Davies further explains that the Goodman model is explicitly aimed at affecting radical changes in teaching methodology and has been widely influential in both Language 1 and Language 2, particularly in promoting the importance in prediction, guessing and going for gist at the expense of attention to letters and words.

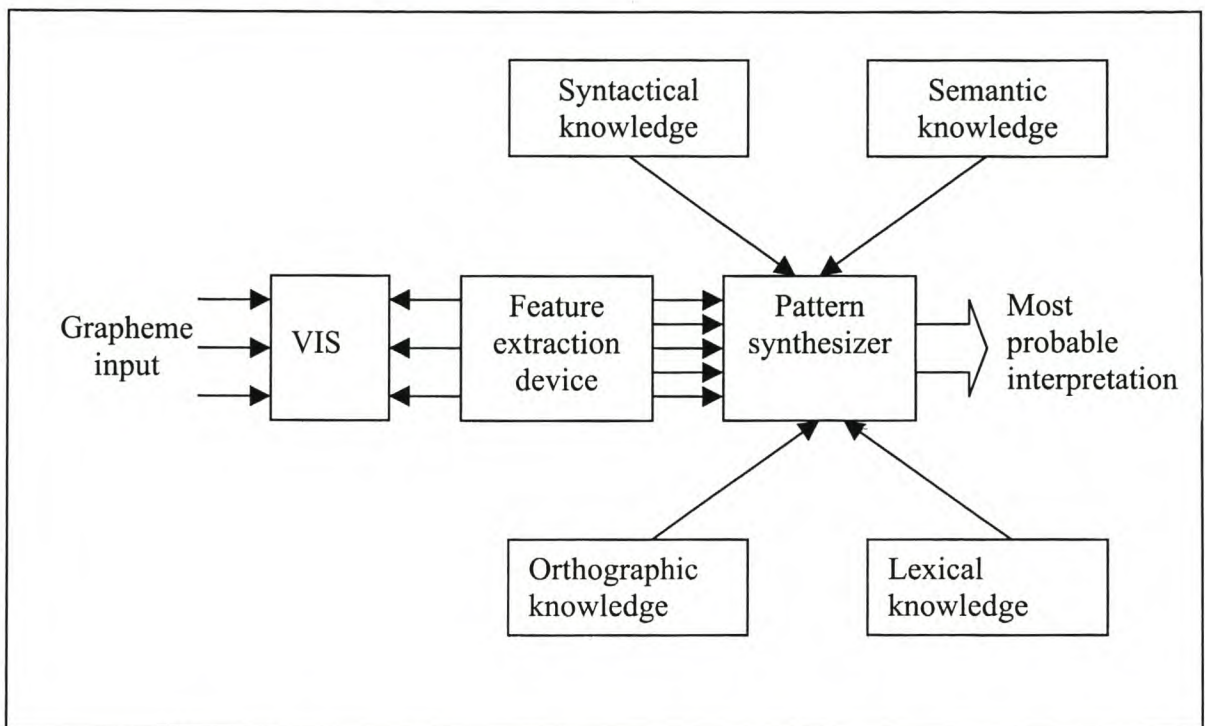
### 2.3.3 **Rumelhart's Interactive Model**

The interactive model was proposed by Rumelhart (1977). This is the model which has currently significant, influential underpinnings for both Language 1 and Language 2 approaches to reading. According to Davies (1992), Rumelhart's objective was to propose an alternative to serial, bottom up models by incorporating the possibility of parallel processing; that is the simultaneous processing of information from more than one source. This model was developed from laboratory research on fluent skilled readers that demonstrates the interaction between different sources of information. These include



examples of the identification of a letter being determined by the word in which it appears and the identification of a word being dependent upon the semantic and syntactic context in which it appears and the interpretation of a text being dependent upon the schematic framework within which it is presented.

**Figure 1: The Rumelhart's Interactive Model**



Davies explains that the model does not predict any predetermined direction for or sequence of processing, instead the reader is seen to be able to draw simultaneously but collectively upon a range of sources of information: Visual, orthographic, lexical, semantic, syntactic and schematic. This model does pay considerable attention to visual information.

## 2.4 A Model that Accounts for Different Kinds of Reading Behaviour

Davies observes that the most obvious strength of the model is that it provides an alternative to both bottom up and top down models. In addition, it offers an explanation of why Goodman's young readers do rely so heavily on semantically driven guessing, since they are still learning to process letters and words automatically, and why fluent adult readers do not since they do not need to guess the identity of words. Furthermore, the model makes it possible to hypothesise that when readers are inexperienced at processing visual or orthographic information, they will rely more heavily on semantic information as Stanovich



(1980) has demonstrated when syntactic knowledge is poor, a greater reliance may be placed on orthographic or lexical information and it is possible to test these predictions.

Thus, Davies maintains, that the model provides a basis for investigations of the performance and indeed the processing strategies of different groups of readers under different conditions, Language 1 and Language 2. With regard to a model for both Language 1 and Language 2, Esky observes the potential of an interactive model for second language pedagogy. He observes that it can, for example, accommodate the problems of developing less than fluent readers such as second language readers who seem to need as much help in holding in the bottom as they do in performing higher level interpretations of text.

#### 2.4.1 **A Development of the Interactive Model: Scheme Theory**

Rumelhart's model has played a greater role on the issue of the semantic level of processing, proposing a theoretic account (scheme) of the comprehension process. The primary aim is on higher levels of processing rather than on a lower level of processing of visual information, still bearing in mind that lower level processing is not gained. A scheme is a unit of knowledge. Its role is to provide a framework for interpreting the world, including in reading, the world of text. Rumelhart explains that the fundamental assumption is that they can only interpret visual information and words by relating these to their prior knowledge and experience and is seen to be packaged into an infinite number of both general and specific units of schemata. Furthermore, an individual's schemata may change over time and with experience. From this it should be clear that schemata should not be thought of as fixed and stable but rather as fluid and constantly subject to modification.

#### 2.4.2 **A Bottom Up Interactive Model**

As stated by Davies, a bottom up interactive model was proposed by Rayner and Pollatsek (1989), who emphasise on the processing of visual information. They base their studies on laboratory studies of fluent adult readers. The model is interesting in its account of visual processing and based upon data from extensive and sophisticated studies of eye movements. Its objective is to demonstrate the relationship between eye movements and cognitive processing. The process of reading is seen to start with a fixation of the focussing mechanism of the eyes on a stretch of print. With regard to automatic identification of



words, this leads to the identification of about one to three words and their meanings either directly from visual information, or indirectly through reference to graphic-phonetic 'rules'. He further explains that the latter option allows for activation of inner speech. Whichever route is chosen, with fluent adult readers, it typically leads to the automatic identification of words.

## 2.5 **Interaction of Information Sources**

Davies (1995) contends that the automatic identification of words is seen to be partially influenced by the thematic processor in which lexical, syntactic, semantic and background knowledge interact. She argues that it is the automatic recognition of words in this model which is seen to free up the processing time to allow for interaction with higher level sources of information. The thematic processor appears to be the controlling mechanism. Time needed for processing depends on the type of readers with whom they are working with. Individual reading styles are, according to Davies, also taken into consideration and the model also allows for the possibility that for some readers, or many readers under certain conditions, sounding out may be necessary. Thus the model further confirms that picture of individual reading styles and strategies indicates the need for teachers to encourage readers to monitor their own reading, rather than to seek to control it by prescribing specific strategies.

Davies observes that a model that incorporates affective factors was proposed by Mathewson (1985). This model takes into account the real world context of reading in ways that other models do not, starting at the level of deciding whether or not to read and it is the affective factors, attitude, motivation, affect and physical feelings that serve as the input to this initial decision-making process. Attitude is seen to represent values, beliefs and interests and includes readers attitudes to the features of text such as content, format; for example: register, style and dialect.

Davies explains that it also includes more general attitudes to reading such as liking or disliking it, feeling that it is important or not. Closely related to attitudes in the model, but nonetheless treated as a distinct variable, is motivation. Amongst the different motives proposed by Mathewson are those of belonging, esteem, self-actualisation, the desire to know and understand, as well as, aesthetic needs. The third component is affect and is seen



in turn to be closely related to, but distinct from, attitude and motivation and includes needs, sentiment and emotion. Physical feelings arising from outside sources sometimes occur during reading, as physical feelings related to the meaning of reading material itself sometimes intrude themselves into the readers consciousness.

As regards an integration of models, Davies states that when all the different models are being evaluated, it is found out that they have similarities. Reading starts with visual stimulation and then goes onto comprehension and finally ends with meaning. Moreover, all of the models take it as axiomatic that readers are driven by a search after meaning, and most recognise that visual, orthographic, phonological syntactic, semantic, discourse and real world knowledge play a part in this process.

## 2.6 **The Reading Process**

The aim of the topic-reading process is, according to Davies, to explain that reading is dynamic and it emphasises a reader's progression through a text rather than the text itself, and reading as a process rather than as a product. The process view investigates how the reader may arrive at a particular interpretation. Texts do not contain meaning but rather they have potential for meaning. The potential is realised only in the interaction between text and reader. That is meaning is created in the course of reading as the reader draws both on exciting linguistic and schematic knowledge and the input provided by the printed or unwritten text.

Wallace (1992) states that in reading as in psycholinguistic processes, Frank Smith was one of the first researchers to characterise reading as a process by charting the reader's path through a text rather than making judgements of comprehension based on reading outcomes. He describes reading as the reduction of uncertainty, that is, as they progress through a text their choices of what to select are constrained, often heavily both by features within the text itself and those external to it. Reading is a unitary and selective process, that is, it is not possible to identify specific skills that can be built up in any hierarchical way to produce an effective reader. The unitary approach of the reading process has lead researchers to talk of reading strategies, rather than distinct skills.



### 2.6.1 **Sociological Factors in the Reading Process**

Wallace observes that Smith and Goodman tended to neglect the social nature of the reading process. The language use is affected by both factors in the immediate communicative situation between reader and writer and in the wider institutional and socio-cultural context. Social factors play a big role in the interpretation of text and communities need to play a role because they differ in their interpretation of text and their perception differs which in turn influence how they look to the issue of the reading process.

With regard to the interaction between reader and writer, Davies states that writers have assumed that they posed a certain kind of knowledge of the world to which readers respond. They make very broad assumptions about the kinds of things that will be perceived as problematic by their readers, hence that writers take for granted that readers will be able to call up particular schema. Writers turn to group readers according to producers of written material such as publishers, magazine and newspaper editors.

As for the theoretical and practicality of the reading models and process, Davies states that every writer comes from his or her own social background with his/her expectations of how reading can be taken with his/her own particular way of looking at it. Readers also differ from one another because there are factors that affect the individual per unit just like maturity and interest, which could shape one's way of looking at things and also culture, ethnicity also influences the reader.

### 2.6.2 **Conclusion**

According to the above views on reading readiness, the learner must have the ability to speak about what he has seen, heard and done, be able to concentrate and listen attentively for a reasonable length of time, not easily be distracted. Both models, bottom up and top down, play such an important role in reading and Rumelhart's interactive model influences both Language 1 and Language 2's

approach to reading. The affective part of the individual needs to be taken into consideration, which indicates how important the social life of the individual, is.



## **CHAPTER 3: Towards a Practical Framework for Describing and Analysing Text**

### **3.1 Introduction**

The main focus in Chapter 3 is the different ways of describing texts. Different approaches to the analysis of the structure, function and language of different texts will be examined. The definitions of texts and ways of describing differences amongst texts will be reviewed, and the practical framework for describing difference classes of texts and different procedures for analysing texts as the fundamental for course design will be introduced and definitions given of the main issue-i.e. genre. The views of scholars such as Davies, Wallace, Cope and Kalantzis and Swales will receive major attention.

### **3.2 Towards a Definition of Text**

According to Davies (1995), a text is described by Halliday and Hassan (1985) as a unit of language in use and it is not defined by its size. A text is best regarded as a semantic unit: a unit not of form, but of meaning. A text has texture and that is what distinguishes it from something that is not a text. It derives this texture from the fact that it functions as a unity with respect to its environment. Elements of structure supplements the criterion of texture: Texts are characterised by the unity of their structure and the unity of their texture. With regard to coherence of a text, a function of structure and texture, Davies points out a coherent text has structure in that the sentences are ordered according to a recognisable chronological sequence and with respect to the clause relations of cause and effect. It must have a texture in that there are clear linguistic links between sentences. Texts can be more or less coherent, more or less well structured and more or less cohesive.

#### **3.2.1 Ways of Describing Differences Amongst Text**

Davies observes that, in practice, readers rarely have difficulty in making judgements about the relative coherence of a text. However, when they are asked to make judgements about differences amongst texts their criteria vary widely, indicating that there is a range of different aspects or features of text which are used to describe differences. Amongst these features are those of readability, content, affective impact, rhetorical function, rhetorical patterns and source of text. As regards to difficulty and readability, Davies states that the readability of text has traditionally been measured through reference to formulae that take into account of word and sentence length and complexity, for both Language 1 and



Language 2, teachers concerned with the relative difficulty of texts, readability as measured formally or informally is still an important feature of a text. Readability is only one feature of a text. There is also evidence that in their own reading, students frequently and deliberately choose texts that are challenging for them to read.

This suggests either that the acceptance of challenge is a means of learning and/or that other features of text are of greater importance to individual readers. None the less, relative readability is an essential criterion for the selection of texts in the classroom. When it comes to content, Davies points out that in both Language 1 and language 2 contexts, content is principally determined by the requirements of the syllabus, but increasingly and particularly in Language 2 contexts, the criterion of interest and culture are influencing content selection. In all teaching contexts, selection of content is a basic consideration.

### 3.2.2 **The Context of Source of Text**

According to Davies, teachers have in recent years become increasingly interested in the potential of describing texts through reference to the context in which that text was produced or is read. One starting point for such a description of text is to ask the question; “Where has the text come from?” The notion of source provides the basis for a real world perspective on texts and allows the teacher or researcher to be quite specific in giving an initial description of text. For example, when we say that an extract comes from a geography textbook or an academic paper we are identifying its source. It is then possible to be even more specific in describing the social context and purpose of the text, for example, the context of secondary education, the process of introducing learners to geographical concepts and facts and the relationship between the writer as ‘informant’ and the readers as ‘learners’.

A second reason for considering source and social context is that such an approach focuses attention on language variation, that is the different kinds of language, or registers that are selected by writers for different kinds of purposes. This provides a basis for studying the specific language choices, words, grammatical structures and so on that are associated with different social contexts and different kinds of texts. Davies states that the importance of the relation between a text and its social contexts is at the core of the functional theory of language developed by Halliday and his colleagues (1985/1989). According to Halliday,



“We can define text in the simplest way by saying that it is language that is functional. By functional we simply mean language doing some job in some context, as opposed to isolated words or sentences that I might put on the blackboard.”

With regard to simple and simplified texts, Wallace (1992) states that for assessing simple and simplified texts teachers and researchers may need a more comprehensive set of guidelines for selecting a wide range of accessible written material for early readers. Many simplified readers designed for second language learners are adaptations of fuller texts often well known stories. There are also original narratives specially written often to publishers' guidelines. Some simple texts belong to specific genres, which are inherently predictable in structure such as fables and folktales. These genres are characterised by a linear plot and a restricted number of characters, and the story is usually narrated in the simple past tense.

### 3.2.3 **The Notion of Authenticity**

Wallace states that the notion of authenticity remains problematic, however. She refers to Meinhof (1987), who points out that a strict interpretation of authenticity would include only original pieces of written or spoken language, which occurred naturally between native speakers and could therefore be accepted as genuine communicative acts. Even if the texts are culled from an authentic source, for example a newspaper, magazine or novel, where they are clearly doing the job of informing, entertaining, or persuading, there is still the dilemma of texts appearing outside their normal socio-cultural environment. Meinhof argues that as soon as texts, whatever their original use, are brought into classrooms for pedagogic purposes, they have, arguably, lost authenticity. To address this problem, Meinhof suggests a framework in which the learners can participate themselves in the collection and selection of texts. The teacher brings in a supply of magazines of all kinds and readerships, and learners choose articles from these. This strategy, of course, is only feasible in cases where this kind of material is readily available.

Many teachers do not have access to a wide range of contemporary real life material of the kind described by Meinhof and will need to write their own texts or rely on coursebooks which only contain material written for pedagogic purposes. In these cases, while authenticity of writer purpose is arguably lost, one can attempt to maintain authenticity of genre by allowing readers to recognise a text as, for example, an advertisement, a ghost



story, a love story. Indeed some teacher-written material is livelier and more interesting than some real life material.

Wallace also refers to Widdowson (1979) and Breen (1985), who have challenged the notion of authenticity as a feature of texts per se. Breen extends the definition of authenticity to encompass all the factors in the teaching situation, including the social context of the classroom and, most importantly, the learner's response to the text. He proposes four types of authenticity. Authenticity of the texts which we may use as input data for our learners, authenticity of the learners' own interpretations of such texts, authenticity of tasks conducive to language learning, authenticity of the actual social situation of the language classroom. Breen, as discussed by Wallace, proposes that teachers ask themselves two questions:

1. Can the learners' own prior knowledge, interest and curiosity be engaged by this text?
2. In what ways might the learner authenticate the text, i.e.: adapt it to his or her own purposes?

According to Wallace, Widdowson's view of text authenticity relates to Breen's second question. He proposes that one talk not of texts as having authenticity as things in themselves, but taking a process-orientated view, as being reconstructed on each occasion of their use in line with the reader's purpose. What is then of interest for the teachers is how he or she can facilitate the interaction between texts and learners. According to Wallace, second language learners can benefit from creating their own texts if there is a communicative purpose behind the activity. If an authentic reading event is seen as being essentially interactive, it means that readers should be able and willing to critique texts by challenging two kinds of discourses typically embedded in a whole range of genres from advertisements and folktales to material specially written or adapted for second language learners.

### 3.3 **The Concept of Genre**

According to Davies (1995), a genre as defined by Hallidayan linguists, is described as a concept, describing differences between texts and classes of texts. Davies states that for Martin (1984) a genre is a staged, goal-orientated, purposeful activity in which speakers or writers engage as members of our culture. Davies asserts that the definition of genre in the



proposed hierarchy builds upon both Martin's and Swale's definitions, with class and purpose as criteria for genre membership, but for practical purposes includes reference to source of text, thus recognising genre as product as well as process. Thus, a dual definition of a written genre is presented - genre as process, i.e. the staged goal-orientated social processes underlying a class of texts; and genre as object: a class of written texts which reflects a particular set of social processes and goals and which are derived from an identifiable and public source or environment and which are directly or indirectly controlled by an editor. The purposes of genres, as explained are not only more public and institutionally orientated than the goals of discourse type, but are also directed at real world audiences.

### 3.3.1 **Genre and Source are Not the Same Thing**

Davies (1995) points out that the notion of source is not equated with genre, although genre and source may coincide. Thus at one level we can think of newspapers as a broad class of texts or a genre with the very broad social purpose of reporting and commenting on current events; however, since newspapers are made up of other classes of texts with varied and more specific social purposes, newspapers are at the same time a source in which more specific and clearly identifiable genres are represented, for example editorials, letters to the editor, or news stories. Such constituents of newspapers meet, according to Davies, their criteria of genre membership much more clearly than does their sources, the newspapers.

### 3.3.1 **Genre and Pre-Genre**

As for Swales (1990), genres are distinguished from pre-genres. Pre-genres do not have a formal public status, rather they are writing which is either personal and private or which is 'apprentice', for example writing for the purposes of acquiring literacy rather than for publication. This distinction between published genres and pre-genres is important when selecting and using examples of genres in the classroom. According to Swales (1990), genre is quite easily used to refer to a distinctive category of discourse of any type, spoken or written, with or without literary aspirations. The issue, according to Swales, is whether genre as a structuring device for language teaching is doomed to encourage the unthinking application of formulas, or whether such an outcome is rather an oversimplification brought about by pedagogical convenience.



Swales points out that genre in literary studies, suggest folklorists may have special historical reasons for holding onto the permanence of form. In contrast, literary critics and theorists may have special reasons for de-emphasising stability since their scholarly activity is typically designed to show how the chosen author breaks the mould of convention and so establishes significance and originality. Thus, Swales observes, a claim is advanced that an appreciation of genre is a necessary if not sufficient condition for an appreciation of literature. It is necessary because it not only provides an interpretative and evaluative frame for work of art, but more to the point, that frame is as much textual as it is cultural, historical, socio-economic or political. Genre analysis is valuable because it clarifies, not because it is classificatory. It provides a communication system, for the use for writers in writing, and readers and critics in reading and interpreting.

Swales points out that the concept of genre has also in recent years been discussed by the systemic Hallidayean linguistics. However, the relationship between genre and the longer established concept of register is not always very clear. Register or functional language variation, is a contextual category correlating groupings of linguistical features with recurrent situation features. This category has typically been analysed in terms of three variables labelled field, tenor and mode. Field indicates the type of activity in which the discourse operates, its content, ideas and institutional focus.

Tenor handles the status and role relationships of the participants, while mode is concerned with the channel of communication. It is only comparatively recently in the systemic school that genre has become disentangled from register. Swales refers to Frow (1980), who refers to discourse genre or register. Swales furthermore refers to Martin (1985), who makes the following three-way distinction: genres are realised through registers and registers are in turn realised through language. As for genres themselves, genres are how things get done, when language is used to accomplish them.

According to Swales, Couture (1986) provides unusual clarification of the use of register and genre within systemic linguistics. Registers impose constraints at the linguistic levels of vocabulary and syntax, whereas genre constraints operate at the level of discourse structure. Couture argues that these two concepts need to be kept apart: genres are completable structured texts, while registers represent more generalised stylistic choices.



Genres have complementary registers and communicative success with texts may require an approximate relationship to systems of genre and register.

Swales explains that in terms of the view of genre as rhetoric, Kinneary classifies discourse into four main types: expressive, persuasive, literary and referential. A genre is a class of communicative events – a communicative event is one in which language plays both a significant and an indispensable role. Communicative events of a particular class will vary in their occurrences from the extremely common to the relatively rare. A principal criteria feature that turns a collection of communicative events into a genre is some shared set of communicative purposes. Exemplars or instances of genres vary in their proto-typicality.

Swales points out that the rationale behind a genre establishes constraints on allowable contributions in terms of their content, positioning and form. The shared set of purposes of a genre are thus recognised at some level of consciousness by the established members of the parent discourse community. Recognition of purposes provides the rationale, while the rationale gives rise to constraining conventions. According to Swales, a discourse community's nomenclature for genres is an important source of insight; active discourse community members tend to have the greatest genre-specific expertise. Particular attention therefore needs to be given to the genre nomenclature created by those who are most familiar with and most professionally involved in those genres. Swales argues that members of the discourse community typically recognise that particular occasional genres have particular roles to play within the academic environment and that, in consequence, the sets of purpose are, on the one hand evident while on the other, constrained.

A genre, according to Swales (1990) thus comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognised by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Swales argues that communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action. In addition to purpose, examples of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audiences.



Swales further states that one of the basic assumptions concerning pre-genres is that human beings organise their communicative behaviour partly through repertoires of genres. Thus, it is not the case that all communicative events are considered instances of genres. According to Swales, there are at least two areas of verbal activity that lie under genre: Casual conversation or chatting and ordinary narrative.

According to Cope and Kalantzis (1993), a genre approach to literacy teaching involves being explicit about the way language works to make meaning. It means engaging students in the role of apprentice with the teacher in the role of expert on language system and function. Cope and Kalantzis state that all genre theorists would agree that genre literacy should open students educational and social options by giving them access to discourse of educational significance and social power. They state, however, that tends to ignore the fact that many of the textual forms, which constitute identifiable genres that have historically been relevant to school learning, also represent a very particular set of cultural illusions, allusions and even delusions. Narrative is a genre that appears if one takes its own textual devices at its word, to have its origins in individual creativity.

Cope and Kalantzis point out that one of the problems of classification of the research base for some versions of genre literacy is the analysis of texts from traditional curriculum. Just because certain genres can be identified as those that have been required for success in school in the past does not mean that schools should redefine these as genres for success in the future. According to Cope and Kalantzis, a new language curriculum and a new use of language in the curriculum, not just a better educational technology to reproduce the traditional genres of school literacy. Cope and Kalantzis state that, in principle, there are important things about which all members of the genre school can agree. The fact that its members are concerned enough to argue along these axes of linguistics and pedagogy indicates a common frame of reference where it is possible to agree upon genre in principle. This reflects, according to Swales, a great deal of respect for alternative views of genre, even if they are not the ones to which any particular member of the genre school might subscribe.

As regards an example of genre literacy, Cope and Kalantzis state that the teachers' authoritative position arises from three types of knowledge of grammar. The first is a substantive knowledge of the grammar of discourses of educational success. Content



subject teachers need to know grammar just as much as language teachers: To be able to make explicit the way text structure serves a particular disciplinary and social purpose. Secondly, teachers need a knowledge of grammar as a heuristic for analysing the relation of text to social purpose. The third authoritative role of the teacher is an expert on pedagogy, an expert on what constitutes worthwhile learning and how language is best taught. Cope and Kalantzis argue that in genre literacy, grammar is crucial. Grammar is a term that describes the relation of language to meta- language of text to generalisations about text, of experience to theory, of the concrete world of human discursive activity to abstractions, which generalise about the regularities and irregularities in that world.

The term “genre” has a long history in literacy studies, with a more recent intensive period of interest in cultural studies particularly through the 1970’s and 1980’s. In literacy theory, the term has been used with relative stability to describe formal features of a text e.g. epitaph, novel, sonnet, epic. Cope and Kalantzis maintain that the best known and widely used approach, that developed by Martin and Rothery, treats genre as a term which describes the whole complex of factors which needs to be described and understood about a text. In this approach the term “genre” covers everything there is to know linguistically about text, which in turn, can be accounted for by ideological context.

According to Wallace (1992), the genre was traditionally used in the description of literacy forms such as ballad, novel and epic poem. Still more recently, the concept has been further extended to include the whole range of culturally recognisable types of language activity, both spoken and written. Some genres will be exclusive to particular cultural or sub cultural groups, others will be cross-cultural but have different distinguishing features according to their cultural context. According to Cope and Kalantzis, Martin, Christie and Rothery however, claim that genre theory differs from register theory in the amount of emphasis it places on social purpose as determining variables in language use. These researchers propose that genres are social events not only in terms of the social roles and purposes of those who create them as speakers or writers but because the communicative function of the resulting spoken or written text is recognisable to a particular community of listeners or readers.

Cope and Kalantzis maintain that genres are typified by communicative function, organisation features, syntax and lexis, and the social circumstances in which they arise.



There are, in addition, powerful expectations about the kinds of discourse to be found in particular genres. The notions of genre and discourse as defined by Cope and Kalantzis are closely related in the sense that both carry socially determined meanings. Discourse carries meanings about the nature of the institution from which it derives, genre carries meaning about the conventional social occasions on which texts arise.

### 3.4 **Towards and Integration of Different Descriptive Texts**

Davies (1995) proposes a hierarchy of levels of text as a practical framework for integrating different descriptive texts. The five levels of text analysis are discourse type, genre, text, textual unit and rhetorical pattern. Davies explains that discourse type is the term which is given to descriptions of text through reference to the general rhetorical goals discussed above, eg: description, exposition, persuasion, literacy-poetic didactic. This discourse type is defined as a class of genres. Such classes are rather abstract and indeed speculative, and hence discourse type labels can be applied to a very wide range of classes of texts, or genres and also to different parts of the same text. Davies points out that genre is presented as process, the staged goal-orientated social processes underlying a class of text, genre as object: a class of written texts which reflects a particular set of social processes and goals and which derive from an identifiable and public source or environment and which are directly or indirectly controlled by an editor.

According to Davies, a text is a coherent piece of writing exhibiting both structure and texture, assignable to a single author or collaborating authors, with clearly defined boundaries marking the beginning and end of the writing. A textual unit is defined as a part of a complete text that serves a specific communicative function within the text. Davies proposes three types of textual units, interactive units, which are predominantly, though not exclusively, concerned with negotiating the relationship between writer and reader and hence expressing the interpersonal meta-function of language. The second type of unit is organisational units or linkers, predominantly though not exclusively, concerned with linking one part of the text with another and, hence expressing the textual meta-function of languages. The topical or informing unit is predominantly, though not exclusively, concerned with presenting information and hence expressing the logical or ideational meta-function of language.



A rhetorical pattern is defined as a communication device for relating ideas in clauses or sets of clauses. In addition, to broad rhetorical purposes, Davies point more specific lower-level rhetorical labels such as cause-effect, comparison-contrast, argument-exemplification, lists which are often used to describe short stretches of text. Amongst the rhetorical patterns identified to date are the matching pattern, general-particular pattern and the problem-solution pattern.

According to Wallace (1992), genre was traditionally a term used in the description of literary forms such as ballad, noel and epic poem. It was then, for example by Aston (1979), extended as a concept to include other types of text. Still more recently the concept has been further extended to include the whole range of culturally recognisable types of language activity, both spoken and written.

Swales (1990) similarly emphasises the socially-determined nature of genres, describing them as communicative events which are socio-culturally recognisable. Genres are social events not only in terms of the social roles and purposes of those who create them as speakers or writers but because the communicative function of the resulting spoken or written text is recognisable to a particular community of listeners or readers. Alluding to different written responses to a job application, Swales notes for example, how there are culturally recognisable signals as to what is 'good news' or a 'bad news' letter.

Wallace observes that a text is the verbal record of a communicative act. She refers to Halliday, who in a similar definition describes text as language that is functional, that is, which is doing some job such as persuading us to buy a product. One way of looking at texts, according to Wallace, is to see them as the physical manifestations of language, the data a reader works with to construct meaning. Swales (1990) states that a genre comprises a class of communicative events, the members of which share some set of communicative purposes. These purposes are recognised by the expert members of the parent discourse community and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constraints choice of content and style.

Communicative purpose, according to Swales, is both a privileged criterion and one that operates to keep the scope of a genre as have conceived narrowly focused on a comparable



rhetorical action. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience. The genre names inherited and produced by discourse communities and imported by others constitute valuable ethnographic communication.

Cope and Kalantzis (1993) explain that the term 'genre' has a long history in literary studies, with recent period of interest in cultural studies. The best-known and widely used approach, that was developed by Martin and Rothery treats genre as a term which describes the whole complex of factors which needs to be described and understood about a text. In this approach the term 'genre' covers everything there is to know linguistically about text, which in turn can be accounted for by ideologically context. Language always happens as text, and as text, it inevitably occurs in a particular generic form. That generic form arises out of the action of social subjects in particular social situations.

#### 3.4.1 **The Levels of Text Most Extensively Studied**

Davies (1995) argues that the most extensively studied levels of text are textual units and of rhetorical patterns. These levels of text are typical in the focus of reading lessons and activities in the classroom. Considering the level below of the text, Davies states that terms like 'introduction' indicate firstly an assumption about the position of textual units within a text and secondly, an awareness of the function of such units, for example to introduce and contextualise the topic of the text.

#### 3.4.2 **The Theoretical Basis of the Analytic Procedure**

Davies explains that against the background of this description of texts, consideration should be given to the relationship between the analytic procedures, which have been used to study the texts and the theoretical concept of register, is seen to provide the foundation for a description of different genres. Davies argues that in order to explore this relation one needs first to consider the questions upon which the study of the texts has been based:

- What is the text about?
- Where has it come from?
- What are the broad social purposes of the text?
- Who wrote the text?
- To whom is the text addressed?



- What role(s) does the writer adopt?
- What role(s) does he or she assign to the reader?
- How is the text organised?
- What is distinctive about the language choices of the text?

## **SECTION 2**

### **3.5 Introducing Different Analytic Systems**

#### **3.5.1 Analysing Writer's Communicative Moves**

According to Davies (1995), one analytic system, which has been widely influential in the field of English for Academic or Specific Purposes (EAP/ESP), is the analysis of the communicative or rhetorical moves made by writers as they seek to persuade their readers of the importance of what they are saying. Thus, Swales (1990) identifies the different moves made by writers in the introductions to their research papers in academic journals, for example, establish territory, establish a research niche, and occupy a research niche. From these labels we can gain some idea of the social context in which research articles are produced. The extended framework termed "Create a research space" developed by Swales provides students with substantial support for reading and writing in a research context. In other contexts, of course, writers also seek to persuade, particularly in interactive and organising units of text or in complete texts such as advertisements, which are principally persuasive. From Swale's pioneering work, the concept of writer moves into one that can be adapted and applied to a range of texts in different contexts.

#### **3.5.2 Analysing Predominantly Informative Units of Text**

According to Davies, by contrast with Swales's focus on communicative moves, informative structure analysis developed by the reading for learning project is concerned predominantly with informing units of text, and in particular with texts in subject areas in the school curriculum. In the analysis of the information constituents of textual units, one began with the intuitive categorisation of informing units of text, from across the curriculum, which appeared to have some, features in common. Davies explains that the analytic process involved a trial and error procedure of labelling sections of authentic texts with reference to the kinds of information, which appeared to occur in each text or category of texts.



- Abstract: What about?
- Orientation: Who, when, where, why, what?
- Complicating action: Then what happened?
- Evaluation: So what?
- Resolution: What was the outcome?
- Coda: Signals return to the present.

Davies further explains that in Labov's original study, the first and last of these elements of structure, abstract and coda, were elicited by the research context itself; thus the abstract was always a summary of the narrative given in response to the researcher's questions. The coda was a means of informing the researchers that the narrative was completed and a return to the here and now was required, as in that was one of the most important. With regards to Labov's account of evaluation, Davies points out that evaluation is the underlying reason for the narrative. He not only specifies evaluation as a separate element of structure but also allows it to be a subsidiary element of all other elements. Labov identifies a number of different types of evaluation all of, which have the effect of suspending the action, for example, qualifiers, repeated items, negatives, futures and models, the use of questions and answers and the imperative form and different types of attributes.

### 3.5.5 **Conclusion**

As different leading educationist discuss and describe texts and different approaches, reading as a skill plays such an important role in the life of an individual for educators of Language 1 and Language 2 readability as measured formally and informally is still an important feature of a text. Writers select a text from different kinds of purposes. A genre approach to literacy teaching involves being explicit about the way language works to make meaning.



## **CHAPTER 4: A FRAMEWORK**

### **4.1 Introduction**

In this chapter, actual components of the framework for analysing Bona Magazine articles will be examined. The components of the framework advanced by Davies (1995) such as discourse type and genre, rhetorical functions and rhetorical patterns, textual units e.g.: informational units, organisational units and interactive units, text cohesion and coherence will be examined, as well as language choice used to reflect communicative purposes. The analytic components are what Davies calls the 'Hierarchy of Levels' for analysing texts. According to Davies (1995), discourse type is the term, which is given to descriptions of text through reference to the general rhetorical goals e.g.: description, exposition, persuasion, literary-poetic and didactic type. The discourse type is defined as a class of genres. Davies advances a dual definition of a written genre: Firstly genre is the staged, goal-orientated social processes underlying a class of texts. Secondly, genre as object, refers to the class of written texts which reflect a particular set of social processes and goals and which derive from an identifiable set of social processes and goals. This in turn derives from an identifiable and public source or environment and is directly or indirectly controlled by an editor.

According to Davies, a rhetorical function describes texts as persuasive; descriptive or expository. A rhetorical pattern is a communicative device for signalling the logical or rhetorical relationships amongst clauses in a text, for example; contrast, similarity, general statement – specific example or problem-solution. A textual unit is defined by Davies as a part of a complete text that serves a specific communicative function within the text, which is reflected in the position it occupies within the text. Three types of textual units are proposed:

- Interactive Units – Predominantly though not exclusively concerned with negotiating the relationship between writer and reader, thereby expressing the interpersonal meta-function of language.
- Organisational Units or Links – Predominantly, though not exclusively, concerned with linking one part of the text with another, thereby expressing the textual metafunction of language.



- Topical or Informational Units – Predominantly, though not exclusively, concerned with presenting information, thereby expressing either the logical, experimental or ideational meta-function of language.

According to Davies, text cohesion is created by the grammatical and lexical items that provide ties and links across sentences in text. Coherence is the extent to which a text or discourse is perceived to function as a meaningful whole. Lexico-semantic relations are meaning relations which hold between or amongst words or groups of words, that reveal their similarities, e.g.: equivalence or differences, i.e. opposition. Language choice as a reflection of communicative purpose is language of the text that reveals the functions of the text. Language choices involve choice of sentence-initial elements and choice of verbs.

The next subsection will concentrate on the analysis of the Bona Magazine articles themselves. After the analysis of the magazine articles, some general remarks will be made on the applicability of this kind of analysis to the classroom. These levels of analysis will be examined in relation to the outcomes-based curriculum. The section, which follows, will consist of this analytic procedure with the notion of outcomes-based education, with specific reference to the specific outcomes 1, 2, 3, 4, 5, and 7 of the senior phase.

## 4.2 **A Framework for Analysing Texts**

For the purpose of the analysing of Xhosa texts from the Bona Magazine, the framework of Davies (1995) will be adopted. Davies identifies five levels that are important in the framework for analysing a text. These five levels will be discussed and elaborated on in the discussion below. Davies proposed the following five hierarchies of levels of texts as a practical framework for integrating the diverse descriptions:

- Discourse type and genre,
- Text cohesion and coherence,
- Textual units,
- Rhetorical patterns and functions and
- Language choice as a reflection of communicative skills.

According to Davies, Halliday and Hasan (1976), argues that a text is a unit of language in use, and it is not defined by its size. A text is best regarded as a semantic unit: A unit not



of form but meaning. A text has texture and that is what distinguished it from the fact that it functions as a unity with respect to its environment. The criterion of texture is supplemented by that of structure. Texts are characterised by the unit of their structure and the unity of their texture. A text is a piece of spoken or written language. According to Halliday and Hasan, a text may be considered from the point of view of its structure and its functions e.g. warning, instructing, carrying out a transaction. A text may consist of just one word e.g. danger, or a warning sign or it may be of considerable length, e.g.: a novel or a debate.

Davies states that the notion of coherence concerns the relationship which links the meanings of utterances in a discourse or of the sentences in a text. It has structure in that the sentences are ordered according to a recognisable chronological sequence and with respect to the clause relations of cause and effect e.g.: She stopped cleaning and looked again at the floor because there was water running down the fridge. Readability is a measure of the predicted difficulty of a text through reference to readability formulae of different kinds. Davies points out that content is principally determined by the requirements of the syllabus. Davies further explained that a rhetorical function occurs when texts exhibit given functions such as persuasive, descriptive and expository. They refer to the broad social or communicative goals of the writer. Rhetorical patterns are communicative devices for signalling the logical or rhetorical relationships amongst clauses in a text, for example; contrast, similarity, general statement, specific example, or problem-solution.

Davies observes that the problem solution-pattern is a rhetorical or communicative pattern used for the presentation of information about real world problems and are frequently found in popular science journals. Typical elements are situation, problem, response, evaluation and basis for evaluation. Davies states that context or source of text occurs when you identify its source, whereby you are able to describe social context and purpose of the text. This social context focuses attention on a language variation, that is, the different kinds of language or registers that are selected by writers for different kinds of purposes.

This provides a basis for studying the specific language choices, words, grammatical structures and so on that are associated with different social contexts and different kinds of texts. A genre, according to Davies, is a particular class of speech events which are considered by the speech community as being of the same type. Examples of genres are:



prayers, sermons, conversations, songs, speeches, poems, letters and novels. They have potential and distinctive characteristics. A group of several genres may be called a complex genre, for example; a chosen service, which contains hymns, psalms, prayers and a sermon.

Davies considers the form discourse type as the descriptions of text through reference to the general rhetorical goals. It is a general term for examples of language in use, i.e.: languages, which have been produced as the result of an act of communication. According to both Martins and Swales' definition in Davies, a genre as a process is the staged goal-orientated social process underlying a class of text. Davies describes genre as object, as a class of (written) texts which reflects a particular set of social process and goals and which is derived from an identifiable and public source or environment, and which are directly or indirectly controlled by an editor. From this definition it is clear that the purposes of genres are represented, and not only more public and institutionally orientated than the goals of discourse types, but also orientated at real world audiences.

#### 4.3 **Genres and Sources are Not the Same Thing**

Davies points out that a genre should not be equated with source. Although genre and source may coincide e.g.: Newspaper as a broad class of texts, or a genre with the very broad social purposes of reporting and commenting on current events. However, since newspapers are made up of other classes of texts with varied and more specific social purposes, they are at the same time sources in which more specific and clearly identifiable genre are represented, for example; editorials, letters to the editor, news stories. Such constituents of newspapers meet their criteria of genre membership much more clearly than does their source, the newspaper.

#### 4.4 **Genres and Pre-Genres**

According to Swales in Davies, genre is distinguished from pre-genre. Pre-genres do not have a formal public status, rather they consist of pieces of written work which is either personal and private or which has been apprenticed, for example; writing for the the purpose of acquiring literacy rather than for publication. This distinction between published genres and pre-genres is important when selecting and using examples of genre in the classroom. According to Davies a text is a coherent piece of writing exhibiting both structure and texture, assignable to a single author or collaborating authors, with clearly defined



boundaries marking the beginning and end of the writing. A textual unit is defined by Davies as a part of a complete text that serves a specific communicative function within the text, which is reflected by the position it occupies within the text.

Davies proposes three types of textual units, seen to be related to Halliday's meta-function of language. Davies describes organisational units or links as a part of the text with another and hence with expressing the textual meta-function of language. Topical or informing units are, according to Davies, predominantly though not exclusively, concerned with presenting information, and hence expressing the logical or experimental or ideational meta-function of language.

#### 4.5 **Rhetorical Pattern**

Davies points out that rhetorical patterns are located at the lowest level of discourse and hence are hypothesised to be constituents of textual units. Thus a rhetorical pattern is defined as a communicative device for relating ideas in clauses or sets of clauses.

#### 4.6 **Examining a Writer's Social and Communicative Goals**

Davies states that the writer is doing several things when he/she aimed at achieving the broad social goal of persuading and the more specific goal of promoting a particular issue. These include:

- Signalling the overall topic of the text.
- Establishing a real world context within which to consider the topic.
- Acknowledging the different expectations that different readers may bring to the text.
- Signalling the organisation of the text and the writer's goals.
- Identifying the sub-topics of the text.

#### 4.7 **Language Choices as a Reflection of Communication**

The function of the texts is found in the language of the texts. The following are language choices.



#### 4.7.1 **Choice of Sentence-Initial Elements**

Davies points out that the most obvious of the language choice is that of the choice of elements in the first position in the sentence or clause. In current grammar, it has been referred to as the theme of a sentence or clauses. Often the first grammatical constituent of a clause or sentence, is grammatical subject; adjunct; complement or predicator. In declarative sentences the typical or unmarked choice of subject.

#### 4.7.2 **Choice of Verbs**

Davies maintains that the choice of verbs also contribute to meaning. It suggests interaction between reader and writer, if verbs refer in the mental processes of perception and thinking. In addition, the writer's goals are revealed through the choice of a future verb will or tell. Such choices clearly reflect the writer's intention to initiate a dialogue with the reader.

#### 4.7.3 **Cohesion**

According to Davies, cohesion is established through the grammatical and lexical items that provide ties and links across sentences in text. There is a wide range of other types of grammatical cohesion. Lexical cohesion includes relations like collocation, i.e. the tendency of certain words to occur together. Equally important in the context of teaching are the lexico-semantic relations of equivalence, which is the relation of words being equivalent in reference or meaning to other words, the relation of opposition, which is the relation of being opposite or opposed in meaning. Inclusion which is general terms, is the relation of one word/entity being a part of a broader class.

### 4.8 **The Theoretical Basis of the Analytic Procedure**

The most important issue, according to Davies, is to understand the relationship between the analytic procedure and the text, and the theoretical concept of register. In order to show this relationship, we must firstly consider the questions upon which the study of the text has been based:

- What is the text about?
- Where has it come from?

- What are the broad social purposes of the text?
- Who wrote the text?
- To whom is the text addressed?
- What role(s) does he/she assign to the reader?
- How is the text organised?
- What is distinctive about the language choices of the text?

#### 4.9 **The Notion of Register**

Davies points out that three basic types of questions as regards the notion of register occur.

- Questions about the context and purpose of the text;
- Questions about writer/reader interaction; and
- Questions about the language of the text.

These relate very closely to the three constituents of register, which Hasan identifies:

- **Field** specifies the social activity and goals that the text represents, for example; selling a product as in an advertisement.
- The **tenor** identifies the relationship between the writer of the text and his/her readers, for example; persuasive promoter of the product to the consumer.
- The **mode** identifies the language choices of the text, for example; those of the informal, spoken style, as in a personal letter, or of the more formal written style.

#### 4.10 **Analysing Predominantly Informative Units of Text**

##### 4.10.1 **Analysing the Informative Constituents of Textual Units**

According to Davies, a textual unit is a part of a complete text that serves a specific communicative function within the text which is reflected in the position it occupies within the text. Davies's analysis with the intuitive categorisation of informing units of text from across the curriculum which appeared to have some features in common. It involves a procedure of labelling sections of authentic texts with reference to the kinds of information which appeared to be dealt with in each text or category of texts.



#### 4.10.2 **Information Constituents in the Topic Type Physical Structure**

Davies states that information constituents help in different types of topic used as a reference. Information constituents that characterise a process topic type are different from those of physical structure. Davies further explains that, in some genres, particularly those consisting of short texts, for example; new stories, letters to the editor, a closer interweaving rather than a sequencing of the functional units might be predicted.

#### 4.11 **A Well-Established Model of Narrative Structure**

According to Davies, Hoey examined the problem-solution pattern and the analysis of the broad genre of narrative, the genre for which even young children will have a well-established schema by the time they start schooling. Another analytic system which reflects such schema more directly than the problem-solution pattern is Labov's (1972) narrative structure which has been widely used in schools as the basis for developing reading and writing skills. These include aspects such as:

- Abstract: What about?
- Orientation: Who, when, where, why, what?
- Complication action: Then what happened?
- Evaluation: So what?
- Resolution: What was the outcome?
- Coda: Signals return to the present.

Davies further explains that in Labov's original study the first and the last of these elements of structure, abstract and coda, were elicited by the research context itself. Thus the abstract was always a summary of the narrative given in response to the researcher's question. The coda was a means of informing the researcher that the narrative was completed and a return to the here and now was required.

#### 4.12 **Labov's Account of Evaluation**

Davies points out that for Labov, evaluation is the underlying reason for the narrative. He not only specifies evaluation as a separate element of structure but also allows it to be a subsidiary element of all other elements. Labov identifies a number of different types of evaluation, all of which have the effect of suspending the action, for example, qualifiers,



repeated items, negatives, futures the use of questions and answers, and the imperative form.

#### 4.13 **Conclusion**

Davies contributed to research on genre and register, as developed by Hallidayan linguists. She made a contribution to defining text, text type and genre, and integrate different levels of discourse, i.e. discourse type, genre, text, textual units, rhetorical patterns. Her framework provides a fundamental basis for the selection of reading materials in the classroom and for describing the texts.

#### 4.14 **Relating the Articles to Outcome-Based Education**

Outcomes-based education aims at moving from educator-centred education to a learner-centred education. The principle is that a learner should be a rational, independent being and be able to solve solutions and come to resolutions by himself. The educator acts only as the facilitator. This will help the learner to be independent and gain more skills. Further, learners are to learn knowledge-and gained better understanding, skills, attitudes and values of their communities. Curriculum 2005 has eight learning areas, which has been approved by the South African Qualification Association. Out of the eight learning areas, IsiXhosa falls under the learning area known as 'Language. Literacy and Communication' which has seven specific outcomes (SO).

SO1 states that "learners, make and negotiate meaning and understanding." One has to note that meaning is central to communication. It aims at developing the skills of understanding and meaning in various contexts by using strategies and skills of reading and writing. Furthermore, the OBE document (see Appendix) has range statements, where a learner at a certain grade has to consult a wide range of texts and be able to interact with other language users and address a wide range of topics from both familiar and unfamiliar contexts. The wide range of texts seems to be the pinpoint around which OBE revolves. In textbook-based education, the learners did not consult and do learn to read from a wide variety of texts. They have mainly used only personal texts. This text is original, but the learner has failed to compare this information with that of other communities. This also makes the text less persuasive, as it lacks some information that could be vital to the learner. With OBE group learning is emphasised. The facilitator should encourage learners to bring some



magazines, newspaper cuttings, etc. to the classroom. Even verbal or research articles should be encourage, thereby assisting the learners to express themselves better.

SO3 specifies that a learner should respond to aesthetic, effective cultural and social values in a text. This presupposes that the learner should use his/her skills to identify, analyse and select information that would be of value and relevant to the topic given. At the same time the learner must be able to compare examples and apply them to his/her own community. In the past, the learner to compare and analyse information, which meant that there was a neglect of this in skill. Learners did not learn to argue effectively.

In terms of Specific Outcome (SO) 1, meaning could be generated through debates, discussions and forums. This is a skill that is encouraged in OBE because a learner will often learn better from his/her peer group. If this skill is properly used the thought process skills, discussion and writing skills of a learner will improve. Presentation of material is also a very useful activity. This encourages a learner to be able to communicate openly, thus improving his communication skills because meaning could be constructed with interaction with others. A learner must be able to identify and explain his/her point of view and respond to the views of others (SO1). Interaction with others could be achieved through taking turns and role-play. This also assists the learner to interact pro-actively, logically and sensitively until a conclusion is reached.

SO1 states that learners should use language for learning. The aim is to develop the learners language as a tool for learning in all areas i.e.: as a tool for problem-solving, and decision-making. Creative and evaluative thinking should be developed across the curriculum. This includes listening skills, to rewrite and reshape the essays, and to be able to write in the form of mind maps. Mind mapping is a valuable skill that a learner could use across the curriculum. It could assist a learner to select the key words and ideas while the other learner is presenting, could also be able to summarise or take notes.

SO7 will be realized for the learner when he or she is able to create situations, applying the appropriate communicative strategies to these situations. Since reading is such an important skill to the individual for the rest of his/her life, she/he must be able to read critically. Readers must be able to use quality of presentation, demonstrate body language which demonstrates the action of what the learner feels when reading, use strategies when



interrupted, checking own and others understanding and thus achieve success in communication. Reading is an important skill in the life of an individual not only in languages, but in all learning areas.

#### 4.14.1 **Specific Outcome 1 (SO1)**

According to SO1 in Appendix A, learners make and negotiate meaning and understanding. The specific outcome aims at the development of a learner's ability to understand, create and negotiate meaning in various contexts by using appropriate communication strategies and by listening, speaking, reading and writing skills. Performance Indicator (PI) states One of the performance indicators specified under SO1, which states that learners can create original meaning through personal texts: By showing their experiences, exposing their ideas and be able to demonstrate their opinions and decisions is evident which demonstrates a discourse type of exposition and persuasion. An awareness of appropriate language is demonstrated by the writer when he/she demonstrates ideas rhetorical function of expository.

In terms of the performance indicators SO1, meaning is created through reading and inferences made from texts are demonstrated. Learners must respond to explicit information, that is, recognise details of context and make inferences. Thus the learner rearranges the words, sentences and paragraphs thematically, linked and coherent, paragraphs must follow in a logical order, and organisers or linkers of textual units occur. Organisational units demonstrate links between sentences and paragraphs help the flow of ideas, demonstrating the text cohesion and coherence of the articles. Use of synonyms, antonyms in context demonstrates the rhetorical pattern for example, comparison-contrast. Common idioms demonstrate lexico-semantic relations, e.g. lexical cohesion of equivalence, inclusion and opposition is evident.

The performance indicators, state that the assessment of ideas or selection of facts according to appropriacy, relevance and accuracy is evident when the learner comments on, and discusses hidden agenda, assesses relevance to opinions which demonstrates rhetorical functions of description and exposition. Rhetorical pattern



examples of argument-exemplification is evident when learners evaluate facts on appropriacy, relevance and accuracy and formulate opinions. The problem-solution pattern as rhetorical pattern is demonstrated in the formulation of opinions. According to performance indicators P4 of SO1, meaning is constructed through interaction with other language users, the learner must interact with other language users to interpret a range of texts present and explain their own point of views and respond to that of others.

According to the performance indicators P7 of SO1, writers/speakers point of view is critically reflected on, and is evident when interpretations or points of view can be critically reflected on by means of reasonable arguments. Thus the learner discusses and compares different codes showing his/her point of view in a variety of texts which demonstrate a rhetorical patterns, such as argument exemplification and general particular.

According to performance indicators 8 and 9, reasonable arguments about interpretation and meaning are developed, which are evident when a learner can interact pro-actively with a person or persons until a conclusion is reached. Ways should be found to bridge communication gaps and is evident when a learner can discuss in group work, practise turn-taking, ask questions, and interact pro-actively with each others demonstrating rhetorical patterns such as the matching patterns of cause-effect and argument-exemplification.

#### 4.14.2 **Specific Outcome 2 (SO2)**

As stated in SO2 in Appendix A, learners show critical awareness to language usage. This specific outcome aims to develop a learner's understanding of the way in which language is used as a powerful instrument to reflect, shape and manipulate people's belief, actions and relationships. The complexity and sensitivity of a multi-lingual context specifically requires the development of a learner's skills to interpret and consciously reflect on how language is used. One of the performance indicators specified under SO2, states that ways in which language is used to transmit and shape socio-cultural ideas and values are realized when the learner can explore and explain orally the ways in which language is



used to transmit and shape socio-cultural ideas and values. Thus, the learner reads and discusses texts such as advertisements, propaganda and some literary texts which explicitly convey socio-cultural ideas and values, demonstrating discourse types of exposition and description and various rhetorical functions.

Knowledge of textual units – informing or topical units is demonstrated when the learner explains and informs socio-cultural ideas and values after reading some literary texts. As suggested in P(5) in the performance indicators specified under SO2, the manipulative uses of language and text are identified, analysed and responded to effectively. This is evident when the learner can identify, analyse and respond effectively to the hidden agenda in manipulative texts. Thus, the learner uses the emotive language, persuasion, loaded vocabulary, exaggeration to excite other learners or readers, demonstrating a persuasive discourse type.

The choice of lexical items for achieving communicative purpose is specified under SO2: ideologically driven and biased language is identified, analysed and responded to effectively. This is evident when the learner can identify, analyse and respond to biased language effectively whereby the learner role-plays biased situations in inter-personal relationships, demonstrating listening skills by listening to others. Through debates and role-playing, learners must demonstrate rhetorical functions of persuasion and exposition and rhetorical pattern such as comparison-contrast and problem-solution patterns.

#### 4.14.3 **Specific Outcome 3 (SO3)**

In terms of SO3 in Appendix A, learners respond to the aesthetic, affective, cultural and social values in texts. The aim of this outcome is to develop a learner's appreciation, use and creation of text, as in the artistic expression of thoughts, feelings, attitudes and values through exposure to a wide variety of genres. The development of learners' listening, reading and viewing skills to recognise and use literary devices enriches the quality of their own language use and lives. The performance indicators specified under SO3, which states that response to texts is linked to personal life and the lives of others is evident when the learner can link personal and lives of others in responding to texts. Thus, the



learner is encouraged to discuss feelings, demonstrating use in various discourse types.

Topical units of textual units is demonstrated when the learners form, express and justify their own impressions and opinions as specified in Performance Indicator P(4) specified under SO3, opinions on texts are given and justified. Thus, the learner justifies his opinions orally and discusses using emotive language demonstrating a persuasive discourse type. As required in terms of P(5), the performance indicator specified under SO3, opinions are reviewed in relation to the opinions of others. This is evident when the learners review impressions and opinions in relation to other's viewpoints, whereby the learner listens to other's viewpoints, demonstrating rhetorical patterns such as comparison-contrast and problem-solution patterns.

#### 4.14.4 **Specific Outcome 4 (SO4)**

In terms of SO4 in Appendix A, learners access, process and use information from a variety of sources and situations. The specific outcome aims to develop the capacity of learners to function fully in modern society by finding, evaluating and using information. The performance indicator specified under SO4, states that learners can define the information needed, by analysing and identifying the theme of the information needed. P2 of SO4, which states that the aim of the information search is defined is evident when the learner can define the aim of the information search and formulate the aim of the search orally, demonstrating the expository discourse type, and identify the target audience. The learner decides on type of information needed, decides on how much is known already by self-identify gaps, and plans time needed. Thus learners must have skills regards paragraphs following in a logical order, organisers of textual units, links between sentences and paragraphs that help in the flow of ideas, demonstrating the text cohesion and coherence of the articles.

P3 of SO4, which states that information is located, accessed and selected is demonstrated when the learner can locate, access and select information, use and understand the functions of retrieval modes such as reading, be familiar with the



various ways in which content can be arranged in sources. Hence learners must obtain skills that demonstrate lexico-semantic relations, lexical cohesion equivalence, e.g. inclusion and opposition. P4, 5, and 7 as performance indicators, state that accuracy and relevance of the information is evaluated. This is evident when the learner can evaluate information for accuracy, relevance and reliability, and be aware of persuasive use of demonstrating various discourse types.

In terms of P6, the performance indicator specified under SO4, organisational skills are applied. This is evident when the learner can organise information in a meaningful way, whereby the learner selects and organises the material according to the framework of the reading purpose, and select and organise accompanying illustrative material, demonstrating knowledge of rhetorical patterns of problem-solution, lexico-semantic relations of equivalence, inclusion and opposition.

Textual organisational units are demonstrated when the learner organises information in a meaningful way. Performance indicators P8 of SO4, which state that reasonable arguments are developed in the course of applying information, are evident when the learner can develop reasonable arguments during the course of the research process. This is demonstrated when the learner interacts with others looking for more information, asking questions, interpret the information visually e.g.: diagrams, demonstrating knowledge of rhetorical patterns e.g. of the matching pattern cause-effect and argument-exemplification. Lexical cohesion of equivalence, inclusion and opposition is evident to P9 – the performance indicators, states that the results of the information search and processing are presented, is evident when the learner can present the information obtained in a variety of appropriate formats, whereby the learner uses a range of formats to illustrate completion showing attention to clarity and cohesion.

#### 4.14.5 **Specific Outcome 5 (SO5)**

According to the specification in Appendix A, learners understand, know and apply language structures and conventions in context. The specific outcome aims to develop users' understanding and knowledge of grammar. The development of this grammatical competence empowers the learner to communicate clearly and



confidently by using grammatical structures correctly. Clarity of communication is improved through the development of a learner's editing skills which includes a conscious awareness of the learner's own language usage. One of the performance indicators specified under SO5, which states that knowledge of grammatical structures and conventions is applied to structure text, is evident when the learner creates text as designated, by for example, giving opinions on books/readers.

The learner rearranges the information, i.e. words, sentences and paragraphs, logically and must be able to supply newspaper reports, exposing and describing information, and demonstrating knowledge of exposition, persuasion and description as discourse types. Text cohesion and coherence are demonstrated when the learner uses simple figurative language e.g.: simile, metaphor and personification in the text. P(2) in the performance indicators specified under SO5, states that incorrect or inappropriate language usage by self and others is edited. This is demonstrated when the learner can apply the language structures and correct/incorrect expressions, inappropriate tone, use of stereotypes, insensitivity of language as regards genre, culture, and identify uses of emotive language, persuasion, loaded vocabulary, and exaggeration.

#### 4.14.6 **Specific Outcome 7 (SO7)**

In terms of SO7 in Appendix A, learners use appropriate communication strategies for specific purposes and situations, the specific outcome aims at the development of the learner's ability to apply communication skills and strategies appropriately to a specific purpose and a defined situation. One of the performance indicators specified under SO7, which states that appropriate medium of communication is chosen, will be evident when the learner can identify the communication gap and choose the best way to bridge it; whereby he switches the language where applicable i.e.: for structured communication needs demonstrating the expository discourse type, decide when to speak and when to write which describes the learner or reader's time or situational mood. Using drawings and maps for directions for public communication needs use announcements demonstrating rhetorical pattern of argument-exemplification.



P(1) as performance indicator, which states that register, tone and body language are adapted for audience and situation is demonstrated when the learner can select the appropriate register, tone and body language in a variety of contexts by displaying an understanding of explaining, demonstrating knowledge of both expository and descriptive-discourse types. The learner must be able to use a variety of language, which demonstrates a persuasive discourse type and rhetorical functions of persuasion and exposition.

P(3) the performance indicators specified under SO7, which states that purpose of the interaction is identified and achieved, will be evident when the learner pursues the interaction to a successful conclusion: role-play of giving directions, dealing with different opinions, exposing certain ideas for exchange, thereby demonstrating the expository, descriptive and persuasive-discourse types and various rhetorical functions. P(3) further specifies that purpose of the interaction is identified and achieved and this will be evident when the learner understands and employs different communication strategies. Hence the learner must be able to use persuasive language to influence others e.g. exaggeration, loaded vocabulary, thus demonstrating knowledge of persuasive and descriptive discourse types, and use devices such as exaggeration, repetition, rhetorical questions effectively.

### **Analysis of Bona Magazine Articles**

#### **4.15.1 ARTICLE 1: UTebogo nokagiso Basabalasela!**

The first paragraph introduces the reader to the current situation in the world of dance and it provides a background of real world context for what is to follow. It demonstrates the discourse type of description, and provides a positive motivation by arousing the reader's interest of wanting to know the places in which the participants have joined together to win the competitions. In paragraph 33, the author describes how the participants acknowledge the international standards, which makes them the world champions. This serves as a description of what their aims and objectives are in doing the sport of dancing. The discourse type of description is also evident in paragraphs 35 and 37 which describe how disciplined the dancers are. Their ambitions and attitudes can be seen in how persuasive they



are in getting the sponsors to help them in the sport so that they can attend competitions in other parts of the world. This can be seen in paragraph 27.

Paragraphs 8 and 9 contain examples of the discourse type of exposition. The writer explains his belief and how important it is for him in promoting their good beliefs and morals. Discipline is what the dancers taught themselves, which reflects the discourse of didactics. Paragraph 1 forms part of a persuasive discourse type, whereby he persuades and shows to the sponsors that they are internationally able to win and partake all around the world. The trophies they won proves this. The persuasive discourse type that is used by the writer, persuading other interested learners or individuals to come and join the sport that is described in paragraph 9. Didactical teaching of moral behaviour, which is expressed as discourse type is portrayed as part of their lives in their country and outside their country. This is also observed in paragraphs 10, 11, 12. The exposition is given when the writer talks of a profession and how to behave as a professional dancer. The expression "Thank You" to one of the sponsors exposes the dancers professionalism. This form of politeness can serve as a gateway to a future career. This is clearly demonstrated in paragraph 12.

Paragraph 13 exemplifies the discourse type of persuasion and portrays appreciation and feeling of patience. Certain business people never sponsor social activities. Through their beliefs they are able to get a sponsorship from Rama, paragraph 12. Sense of pride and love of their country is, also, described in paragraph 12. A didactic discourse type is exemplified in paragraph 19. The language used demonstrates the teachings of dance as a sport. As explained in the introduction, there are three types of textual units, namely informing or topical units, organisational units or linkers and interactive units. This article illustrates various informing or topical units. It informs the reader of the current situation in respect of dance as sport. This is demonstrated in most of the paragraphs, for example, paragraph 1.

The reader is informed about the places in which they have partaken in dance competitions and the awards they have received in those competitions. Through direct communication of the writer in paragraphs 13 and 14, the writer provides



the reader with a background of real-world problems of financial assistance, and outlines the role played by participants like Rama for sponsoring the dance competitions which motivated the participants (dancers) to continue with the sport. The writer in the informing unit of paragraph 15 demonstrates how the participants arouse the interest of the readers by celebrating their partnership in sport. He informs the readers about their daily lives of engaging in activities of the sport, e.g. attending gymnasium, extra classes for beginners. The dancers' practice, which gives a clear understanding of engagements, is also demonstrated in paragraphs 32 and 33, which are informing units.

In paragraph 35, which is an informing unit, the writer arouses the reader's interest by explaining how the world invites these participants. This paragraph prepares the reader for the exciting performance. It describes how the reader's interest will be aroused in the rest of the paragraph. The writer claims in paragraph 36 that the participants have done the best in the international dance. The positive results demonstrated by participants clearly show that they are really dedicated to what they are doing which is demonstrated in paragraph 39, as an informing unit.

The writer informs the reader how a sound mind in a healthy body is maintained. The reader is given a chance to understand how healthy the two participants are. All this information is set out clearly in paragraphs 2, 3, 6 and 25. Paragraphs 2 – 6 also serve as informing units. These paragraphs inform the reader about the preparations that have to be made before a performance. Preparations cannot occur in a vacuum: it occurs in a salon and information about the lives of the participants is learnt by the reader.

The dancers are happy and they enjoy what they are doing. This is important, as the learner must know that they must be happy in the career. Other participants at the salon demonstrate the co-operation which characterises their daily lives. The informing unit of paragraph 29, informs the reader about the work situation of participants. It shows how they prepare for their activities and what prompts them to work and be financially independent, e.g.: to buy clothes for dancing. The writer informs the reader how they select their clothes. The portrayal meet with the approval of the readers, and stimulates them positively to aspire to such lifestyle.



The writer informs the readers how the dancers entertain, the type of music they like and strategies in which they engage when they dance. All this is demonstrated in the informing unit in paragraph 30.

This article illustrates several predominantly organisational units or linkers which represent links between information units of the situation portrayed by the writer in respect of dance as sport. These units are demonstrated in a number of paragraphs. There is a close link between paragraphs 15 and 16. These two paragraphs deal with the love life of the participants. The arrangement of the sentences leaves the reader in no doubt that the participants have private lives of their own as a background to the sporting life. In paragraph 16, the writer explains the reasons why the dancers do not mix the working time and pleasure. The dancers explain their private life in paragraph 16, subsequent to the reader being confronted with the motivational questions in paragraph 15. The reader's interest is aroused by such questions which acts as a motivation for further reading.

The connection of paragraph 17 to paragraph 16 is evident. Paragraph 17 poses a certain question, namely, 'who are their lovers'? That was not clear to the reader when the private lives of the participants were described. And orderly structure is accomplished from paragraph 16 to paragraph 17, in which the reader can understand how the participants are able to cope with their life. Organisational units occur in paragraph 18, and in paragraph 19, from the order of sentences which connects these paragraphs. The writer conveys the information to the reader of the dance couples' lives, their hopes, and their fears.

Organising units of paragraphs are demonstrated by paragraph 32 and 33. In paragraph 32, togetherness in doing certain dance activities is explained but that does not give the reader a thorough understanding of paragraph 32. Paragraph 33 describes the detailed meaning and outcome of being engaged in certain dance activities, which resulted in participants winning in the international competitions. Paragraph 33 interlinks with paragraph 35, because in paragraph 33 there is a demonstration given that the dancers visit London twice a year. Paragraph 35 explains that the participants have recently returned from London to which they had been invited and had partaken in a dance competition.



- **Interactive Units**

This article illustrates various predominantly interactive units, in which the reader can experience in the interaction with the activities that are written about.. The following paragraphs demonstrate the interactive unit, e.g. in paragraph 2: “Ndithe ndakubona iinwele zabo ezilungiswe ..., the writer describes how he/she was impressed by the dancer’s hairstyle. He/she arouses the reader’s attention as if she/he was also involved in that process. Furthermore, in paragraph 4: “Aba bangaphawula ntoni ngempumelelo yabo?” He/she questions the dancers’ success. This opens up suggestions or views for the reader to think about and also to have possible answers. In paragraph 5, the writer as a participant explains that their mindset has changed. This seems to indicate that it is one of the causes for their success.

Paragraphs 6, 8, 9, and 12 can be viewed as predominantly interactive units. In paragraph 6, the writer informs the reader about how they prepared for the competition. The description of the use of make-up in paragraph 8 presents the information about the dancers' behaviour and how they get sponsors. The writer here acts as a participant, giving the reader a positive response and motivation to read the article. Paragraph 9 demonstrates the dancers' belief in God and how this belief encouraged him/her and led to success. In paragraph 12, the dancer demonstrates the role of support from the parents. This led to self-confidence which was enhanced by the role of Rama as a sponsor. Paragraph 25 demonstrates how the writer acts as a participant, for example, [siya ejimini ...]; here the direct speech is employed by the writer, a technique which informs the reader and creates an interactional unit of text.

In paragraph 39, the writer explains how the participants managed to get sponsors and how this is going to help them in their worldwide trip for their competition. He assures the readers of South Africa that at the end the world record of dance will belong to South Africa. Paragraph 31 demonstrates how the writer participates in the action by being involved in different activities of dance. In various paragraphs the direct speech is used. The writer speaks directly to the readers in



reporting and informing the reader about the information. Similarly, in paragraph 2, the writer interacts with the reader by describing the dancer's hairstyle. In paragraphs 5, 6, 17, and 21 the writer also uses direct speech, thus creating the effect that participants are speaking directly to the readers, and that they interact with the readers. This can also be illustrated in paragraph 5; "Phambi kwethu sinohambo ..."

- **Rhetorical Function and Patterns**

The goals of the writer are of a different nature in each article. The goals might be persuasive, descriptive or expository. In this article the writer wants the reader to understand the dancing participants. One of the rhetorical functions is illustrated in paragraph 1, in which the writer persuades the reader to read more about the dance types in which the participants are involved and the places where they have attended dance competitions.

Another rhetorical function which occurs, is exposition. In paragraph 14, the writer explains the role of the sponsors in the life of the participant. The writer wants the reader to know how the participants obtained the funds, who the sponsor was and how that helped their reaction when they did not get a sponsor. Their self-esteem was damaged, but with the help of Rama they were motivated to work harder. The writer informs the reader by explaining the things that made the dancers rise as stars. Paragraphs 2 to 6 describe their salon, their age, diet and health. Paragraphs 15, 16, and 18 deal with their happiness and joy and paragraphs 30, 32, 35, and 36 describe the activities in which they are engaged, the awards they have received and the places where all these competitions were held. Paragraph 38 demonstrates the persuasive attitude of the writer. He impresses the reader by describing the dance participants' future aspirations and also their community involvement. In paragraph 32, the writer states that the participants give dance lessons to the young learners in their community. The writer wants to show how committed the dance participants are, the role they play in sport and how also the reader can be part of their activities.



- **Rhetorical Patterns**

The writer has demonstrated a variety of rhetorical patterns. These patterns are for example, demonstrated by the paragraph in which the writer wants to inform the reader about the cause of a certain issue and the effect it had. Paragraph 12: “Inkxaso yeRama ... iza kwenza umahluko ...”. The sponsor from Rama is going to help them by motivating them to work harder and increase their self-confidence. A linkage between paragraph 24 and 25 can be found, in that paragraph 24 presents information such as the dancers’ shape of body, and the reason for this is described in paragraph 25. Paragraph 24: “Inxalenye yokubukeka ikwathetha ...”, paragraph 25: “Siya ejimini size sitye ukutya okuya egazini.” Paragraph 35: “Mvanje bavela eLondon ....”, paragraph 36: “Baye bakumanqam ...”.

The comparison and contrast rhetorical pattern is demonstrated in paragraph 18: “Ulonwabo, ubuhlungu novuyo.”, paragraph 27: “Hayi. Siye asazithemba kwaye sifuna inkxaso. Kodwa ngoku siyazithemba.” This also occurs in paragraph 27: “Sithe sakukoyisa oku saphumelela ...” In these paragraphs the writer wants the reader to know what action the participants were engaged in. Paragraph 10, displays the argument-exemplification rhetorical pattern, “indlela oziphetha ngayo ingakumbi xa ukwamanye amazwe.” Paragraph 11: “Kuba ungumntu owenza umsebenzi ohlawulwayo ....”; Paragraph 38: “Kufuneka sikhenkethe kumazwe ngamazwe, ... imali ...” The writer here make some statements which are very argumentative and he presents the reader with many possible answers or wants the reader to be confronted with certain views. The general-particular rhetorical pattern is presented in several paragraphs: paragraph 16: “Ezothando azisebenzi. Ngamnye ...”, Paragraph 19: “Ubomi bunento yokwenza ...” In both these paragraphs information not pertaining especially to dance is given to the reader.

- **Text Cohesion and Coherence**

Text cohesion and coherence are demonstrated in this article in various paragraphs. Paragraph 1, for example, demonstrates cohesion. It can be seen how words are related to each other and create meaning which establishes links with paragraph 36. Paragraph 1, demonstrates the action i.e. places where the dance participants compleed, paragraph 36 describes the results of international dance



competition i.e. Reunion Island. A range of cohesion references can be clearly demonstrated in linking words, for example in paragraphs, 16,17, and 18. In paragraph 16; “kwaye” links the first sentence to the second sentence. Paragraph 17; “Noko” links the information of paragraph 16 with paragraph 17. “Naxa” links the clauses with each other and accomplishes a chronological sequence of information in the clauses.

Paragraphs 13 and 15 are linked with a conjunctive clause: between “kodwa, kuba” links the paragraphs 11, 17, 29, and 35. The writer wants the reader to understand how these paragraphs link with each other, and across sentences. The writer arouses the reader’s interest through the use of certain linking devices. In paragraph 30, the reader perceives actions that relate to one another, for example: “Okuhambisana nokudanisa.”. These words denote actions that relate to each other: the dance movements, and body posture can contribute to the winning of competitions. This demonstrates coherence paragraph 32, demonstrates that actions of both participants e.g.: “Baya kwizifundo zeballet ne ... bobabini bakwa...”.

The article exhibits lexico-semantic relations of different types. The relation of opposition can be seen in various examples. In paragraph 18 the writer wants to show that the dance involves emotions such as happiness and sadness. The reader can get two opposite words in one paragraph. In paragraph 27, the writer illustrates how two words can be used in one sentences: “...asazithemba – siyazithemba.” The writer wants the readers to be open-minded, implying that the dance participants are also human beings. Paragraph 15 contains an example of lexical cohesion of equivalence occurs: “NgoJune 10 uTebogo noKagiso babhiyozele iminyaka emithathu bengamaqabane. Kuyathakazelisa kuba bayahloniphana – kodwa abathandani njengoko abanye besitsho.”, these two expressions mean the same. The writer explains to the reader that there is a difference between a friend and a boyfriend of the same gender. In the context of paragraph 15 that means “friends”.

Paragraph 27 demonstrates that the writer wants the reader to understand that the participants had difficulties to reach their achievements and that they had worked



hard e.g.: “Siye asazithemba kwaye sifuna inkxaso. Kodwa ngoku siyazithemba.” In paragraph 24, the writer explains the relation of the expressions “yokubukeka and ukuzinonophela” which are equivalent in meaning. In paragraph 25, he explains the expression “ukuzinonophela and sitye ukutya okuya egazini.”, which occurs in paragraph 24. The lexico-semantic relation of inclusion is demonstrated in various paragraphs. For example in paragraph 36, the writer discusses the types of dances which the participants are engaged in, e.g.: Rumba. In paragraph 32, the writer describes different kinds of dances such as ballet and contemporary dance.

- **The Language Choice as Reflection of The Writer’s Communicative Purpose**

Language choice is an important reflection of the writer’s communicative goals. The information in this article demonstrates various choices of sentence-initial elements. In paragraph 1, “Bajuxuzile eLondon, eReunion Island, eJamani ...”. The sentence-initial expression: “Bajuxuzile ...” introduces the reader to the theme of this whole article. Paragraph 4 demonstrates also why they have succeeded, what makes them succeed? “Aba bangaphawula ntoni ngemphumelelo yabo?” The writer also shows question form, the question posed by the writer shows that the writer is not only interacting directly with the reader but offers a wide range of possible roles, the reader acts as a participant in the choice. The success is demonstrated by: “Kukuhlonipha nokuzinikela okusibeka apho sikhoyo namhlanje.”

Paragraphs 2 and 6 demonstrate the sentence-initial elements which inform readers of the preparations dancers make before competitions, e.g. paragraph 2: “Ndithe ndakubona iinwele zabo ezilungiswe kwisaluni ...”, and in paragraph 6: “Imake-up yiyo le eyinxalenye yomsebenzi wethu.” The initial sentences inform the reader about the preparations of the participants prior to competitions. Choice of sentence-initial elements by the writer is demonstrated in paragraph 13. “Kuthe xa umthombo womile kwiArts Council ...”. In this paragraph the reader is given information about the sponsors, how the sponsors treated the dancers and what would have happened if they had received a negative response or reply.



The following paragraphs similarly demonstrate the use of special sentence-initial elements. For example, in paragraph 30: “Okuhambisana nokudanisa kakuhle kuku...”. The theme identified here is dance, activities and movements: they are actions that form part of the dance. Paragraph 30 introduces to the reader how dance participation can lead to success. Paragraphs 32 and 33 highlight the activities of participants to the reader, the dance lessons, types of dancing, and teaching lessons. This information arouses the reader’s interest and it draws attention to the activities of the actions, lessons and success involved.

The sentence-initial elements are demonstrated in paragraph 35, the theme in paragraph 35 is tours and invitation: “Mvanje bavela eLondon kuba babemenywe ...” The reader is being introduced in types of tours. Tours is the theme of the paragraph, why they were invited or what were the reasons for being invited. In paragraph 36, the reader is given information about the awards they have received, positions they have gained; “Baye bakumanqam kwiInternational Dance Championships eLondon, ... eRashiya.”

- **Choice of Lexical Items**

Consider next, the choice of lexical items which reflects the writer’s communicative purpose. Paragraph 1 demonstrates unusual verbs, e.g. “Bajuxuzile” instead of the usual word “badanisile”. The writer highlights the theme of the article in paragraph 1 to the readers. Paragraph 7 describes processes of perception and thinking: “... odlamkileyo nonchulumanco” and to verbal process: “ungqinile, utshilo”. The writer reassures the reader about what he has in mind and stimulates the reader’s thinking. In contrast to paragraph 1, which describes actions, the writer is informing the reader mostly in paragraph 7.

In paragraphs 15 and 16, the writer uses emotive verbs, for example, in paragraph 15, the writer uses the expression: “babhiyozele”. The use of this verb is unusual because it is not a big event or an international or national event in which these two participants were involved, instead the writer could use: “Bavuyela”: The writer wants to show how important this date is to the participants because in



paragraph 28 the writer explains how other dancers often change their partners. He implies that in dance it is important to have one good partner in order to succeed. In paragraph 16, the writer uses the clause: “kukuxhakamfula” instead of the usual verbs in “ukufumana or ukubamba”, where the former denotes verb emotions of curiosity and arousing the reader's need to read more. The writer shows how serious and ambitious the participants are in their sport. In paragraph 17, the writer uses the idiomatic expression: “esincuma nabo”, rather than the simple understanding verb, “ukuthandana”. The writer's aim is to make the reader understand that participants enjoy to be together as partners.

- **Conclusion**

Davies's five hierarchical levels of text is demonstrated in the analysis of the above article. The text-structure and lexical choices in the article have been examined by utilizing Davies's framework which points five hierarchical levels for the analysis and description of texts. The analysis represents the kind of analytical knowledge which should be the goal of the teacher in teaching reading skills.

#### 4.15.2 **ARTICLE 2: Usazimisele Ngezinto Ezinkulu Emanqindini**

This article deals with discourse type and genre with reference to the general rhetorical goals of: description, exposition and persuasion. This text represents a promotional genre type, in that it deals with social processes such as boxing as a sport. The writer promotes a love of boxing, and is aware of the ambitions and the dedication of fans of boxing. Most of the paragraphs in this article are predominantly descriptive, thus exemplifying the communicative purpose of the writer in persuading readers to love the sport, to search for new boxers and to have good trainers and managers. The primary aim of the writer in this article is to promote newcomer boxers like Mathemba Nyakathi as a coach and manager. Paragraphs 1 and 2 are examples of descriptive discourse type; Paragraph 1: “Xa ubukele uMathemba Nyakathi ...” and in paragraph 2: “Abantu abanesifo seswekile ...”. Paragraph 7 is an example of expository discourse in that the text introduces the readers to the boxing celebrity.



The text is characterized by various rhetorical functions and rhetorical patterns. The rhetorical functions are often realised, are the expository, descriptive and persuasive functions. This article is expository, in that the writer explains facts about the trainer, his background, health and love of the sport and the boxers he has trained. The writer identifies the names of the boxers who are already trained and those who lost in the competitions. The descriptive rhetorical functions are demonstrated by the following paragraphs: In paragraphs 1 and 2, where in paragraph 1: “Xa ubukele uMathemba Nyakathi ...” and in paragraph 2: “Abantu abanesifo seswekile ...”. In paragraph 6, the writer interacts directly with the reader, where he explains in direct speech where the trainer started with training. The persuasive rhetorical function is demonstrated by the writer in paragraph 4. He writes about diabetic people when the trainer decided to go further in life and be engaged in activities, putting aside the issue of sickness. In paragraph 4: “Ndazimisela kuloo nto ngenxa yokuba ndiphikisana nesigulo, kodwa andizange ...”

Paragraph 8 contains an example of a descriptive rhetorical function, where the writer describes how the trainer's patience and dedication to sport has made him a boxing manager and coach. One of the rhetorical functions, i.e. the didactic function is evident in paragraph 7, where the writer demonstrates the unhappiness he experienced in a competition when he was treated unjustly. The writer wants the reader to understand that without understanding the rules in boxing, he will not know whether a boxer has been treated justly, or not.

Various other rhetorical patterns also occur in this article. Examples of cause-effect, comparison-contrast, argument-exemplification and matching patterns occur. The cause-effect pattern is demonstrated in the following example, in paragraph 3: “... ukuba ndinesifo seswekile, andizange ndivume ...nangona ndandincipha emzimbeni.” The writer informs the readers what the cause of the trainer's weight loss was, the effect led to diabetes. The comparison-contrast rhetorical pattern is expressed in paragraphs 7 and 8. In paragraph 7, the writer describes the boxers who lost in the competitions. In paragraph 8 the names are mentioned of the boxers of the trainer who won championships in South Africa. In paragraph 7: “kodwa imbethi-manqindi kaMathemba yabethwa ngamanqaku



ngesigqibo sabagwebi esingazange sixolise.” In paragraph 8 the names of champion boxers are mentioned: “Ngoku uneembethi-manqindi ezimbini ezizintshatsheli zoMzantsi Afrika, ...” In these expressions the writer wants the readers to know what the trainer's contribution to boxing in South Africa is. The matching pattern is demonstrated in the information on what boxing is, and how it is shown on television, especially in sport programmes. The argument-exemplification rhetorical pattern is evident in paragraph 9: “Uneentshatsheli ezili-11 zengingqi yebhoda kwinkampu yakhe kwakunye neembethi-manqindi ezithembisayo, ...”. The writer gives the names of new boxers who he considers to be promising champions. The writer encourages young people to join the sport. Consider next, the textual units that occur in this particular text. Interactive units are the most prominent, because the writer directly interacts with the readers when he uses direct speech in the paragraphs. The writer wants the reader to feel his love for the sport and the promotion of boxers is encouraged. The writer interacts with readers in various paragraphs, example paragraph 3: “Ngethuba oogqirha befumana ukuba ndinesifo seswekile, ...”. There is interlink between the participants and the direct speech is evident. Conjunctions in this article has demonstrated that one of textual unit is demonstrated example, organisational units, or linkers, example paragraph 2: “... kodwa uMathemba akavumeli ...”. “Kodwa” links the prior information with the second sentences meaning that conjunction links the sentences from one to another sentences or across sentences. In paragraph 3: “... nangona ndandincipha emzimbeni.”; “nangona” combines the first of two sentences with the last three whereby the meaning is received by the reader.

Topical or informing units present information thereby often expressing the logic of the text. Examples occur in various paragraphs, e.g. paragraph 1, where the writer introduces the reader to the trainer's actions and movements: “Xa ubukele uMathemba Nyakathi emaxhaphetshu, ethi engapha abe engaphaya...”. In paragraph 2; the writer informs the reader about the conditions of people with diabetes, and in paragraph 5: “UMathemba uzelwe kwiminyaka engama-37 edlulileyo kwilokishi yaseGcuwa ...”. The writer succeeds well in informing the reader about the trainer's background. In paragraph 7, the writer informs the reader about the trainer's unhappiness, the result of one of his boxers: “... kodwa



imbethi-manqindi kaMathemba yabethwa ngamanqaku ngesigqibo sabagwebi esingazange sixolise.”. All the textual units present a whole picture of what a career in boxing entails, with illustration of Mathemba Nyakathi as a trainer.

Text cohesion and coherence are demonstrated in this article in various paragraphs. The chronological sequence of the presentation of the information is evident in the following paragraphs. Paragraph 1: “Xa ubukele uMathemba ... indoda enesifo seswekile.”, and to paragraph 2: “Abantu abanesifo seswekile badinwa msinya, ...”. The theme here is the disease described from paragraph 1 to paragraph 2, where the sentences are in a systematically order. The reader is informed of the disease of diabetes. Paragraph 3 recapitulates all the information from paragraphs 1 and 2 and gives the solution to the problem, i.e. the doctors give the trainer the results of his sickness. All this information is systematically arranged in such a way that the reader can understand what the text is all about. Paragraph 8 forms part of the information presented in paragraph 9, because in paragraph 8 the writer informs the readers about the champion boxers in the club. In paragraph 9 the writer describes how many boxers he trains in the region, and who are champions in South Africa.

Coherence elements, which inter alia relate to the chronological sequence of the information, are reflected in the words and expressions of the above paragraphs. Linkers are evident from paragraph 2; “... kodwa uMathemba akavumeli nanye ...”. In paragraph 3: “... nangona ndandincipha emzimbeni.”, paragraph 7: “Kodwa akazange atyhafe.”. All these elements conjoin one sentence to another, one paragraph to another and form links across sentences or paragraphs. Text cohesion can be demonstrated by various paragraphs, for example in paragraph 1, concords are observed, e.g. the subject concord, “yenza” refers to “indoda enesifo seswekile.”. Demonstrative pronouns are also evident in various paragraphs, for example in paragraph 4, “loo” refers to what the writer wants to point out at that particular moment e.g.: “kuloo nto ngenxa yokuba ... nesigulo.”. Conjunctions occur as linking words in certain paragraphs, e.g. in paragraph 2: “... kodwa uMathemba akavumeli nanye into ...”. Certain paragraphs exhibit the use of demonstrative pronouns, for example in paragraph 6: “Kulapho ndandiziqeqesha



neembethi-manqindi ...”; and in paragraph 7: “kuloo” refers to “mlo”. The demonstrative pronouns contributes to coherence of the text.

- **The Language Choice as a Reflection of the Writer’s Communicative Purpose**

Language choice is an important reflection of the writer’s communicative goals. The information in this article demonstrates various choices of sentence-initial elements, with examples in the following paragraphs. Paragraph 1; “Xa ubukele uMathemba ...” the sentence-initial expression, “ubukele” introduces the reader to the theme of the whole article. In paragraph 2, the -sentence-initial phrase is “abanesifo seswekile”, a very emotive expression. The writer attracts the reader’s attention by mentioning the theme: “Isifo”, since most people are very scared when someone is talking about diseases, especially diabetes. It seems worse if the patient is a trainer, coach and manager. The reader becomes anxious about what is happening to the trainer. The theme in paragraph 5 is birth: uMathemba uzelwe kwiminyaka ...”; the writer informs the reader about the trainer’s place of birth and age. In paragraph 7; the theme is boxers involved or trained by the trainer. In paragraph 8 and 9, the theme is: “Imbethi-manqindi”. The writer informs the reader about the boxer’s name, category, i.e. Junior Feather, Junior Middleweight, the number of boxers in the region and also expresses his wishful thought to have champions in South Africa.

- **Choice of Lexical Items**

A further significant choice of lexical items which reflects the writer’s communicative purpose, occurs in paragraph 1 through the use of the expression “emaxhaphetshu”, rather than the usual word “exakekile”. Similarly in paragraph 3, the idiomatic expression “okwegqabi leviniga” explains the previous sentence: “Ndiphile qete”.

- **Conclusion**

From the above analysis the integration of Davies’s five level hierarchy framework can be seen. The various elements of text-structure exemplified in the Xhosa articles, can be accounted for well within Davies’s framework.



#### 4.15.3 **ARTICLE 3: Utate Osisigantsontso Urhuqa Ikhombi**

This article is an example of a discourse type and genre that illustrate the writer's general rhetorical goals e.g.: description, exposition and persuasion. It is a promotional text genre. Almost all the paragraphs in this article are predominantly descriptive thus exemplifying the communicative purpose of the writer, i.e. to persuade readers to take note of the new avenues in sports, and the sponsors or business communities who help those who are unable to pursue their professions. Descriptive units are demonstrated in various paragraphs, for example, in paragraph 1, in which the writer describes the streets of Butterworth, the movements and actions of people, and the event happening at that particular moment. Exposition is demonstrated by various paragraphs. For example, in paragraph 10 the writer explains what type of person the sportsman is and how he has gained his experience.

This text displays various rhetorical functions and rhetorical patterns. Various rhetorical functions are realised in this text, such as expository, persuasive and descriptive function. This article is an example of the descriptive type, in that the writer describes the new sportsman in the field of heavy weights, an unusual sport. Paragraph 8 demonstrates a persuasive rhetorical function where the writer appeals to sponsors to help in promoting the sportsman. They need to get a place with facilities adequate for his sport and also a coach or manager to coach him. Paragraph 8: “Ukuze ndikwenze oku kufuneka ndifumane umxhasi ...”. Paragraph 4 is an example of expository rhetorical function, in that the writer explains how he developed an interest to such an unusual sport and became attached to the sport. Paragraph 4: “Kungenzeka ungakukholelwa oku, Kwalilie ngomnye ulweSihlanu emva kwemini ndibukele ...”. The descriptive rhetorical function is demonstrated in various paragraphs. Paragraph 1, is an example where the writer describes the event in the streets of Butterworth and the emotion that comes from the crowd of people and the action amongst the passengers of the minibus.



The various rhetorical patterns identified in Davies's framework occur in various paragraphs. Examples occur of the cause-effect, comparison-contrast, argument-exemplification, and the matching pattern, as well as the problem-solution pattern. The cause-effect pattern is demonstrated in the following example in paragraph 5: "Ngemini elandelayo ubone ivili elilahliweyo eliyi-105kg kufutshane negaraji aze alicele kumniniwayo noye wamnika. Bendilifunela ukuziqhelisela kulo." The writer explains the cause or reason the participant wants the tyre and the effect it will have on him e.g.: He will do the training himself. Paragraphs 6 and 7, also demonstrates the cause and effect rhetorical pattern, "Oku ndakwenza lula nje," utshilo uBig John Tate onezihlunu ezinamandla. Ukususela ngoko utsale iilori eziyi-8ton, iibhasi ezinabakhweli abangama-30 kwaneekhombi ezinabantu kuzo."

The comparison-contrast rhetorical pattern is clearly demonstrated in paragraphs 2 and 3. In paragraph 2, "Kuthe xa esi sigantsontso uBig John Tate sizilungiselela lo mmangaliso abathandabuzi kweso sihlwele bathi ngunongekhe lowo." Paragraph 3: "Kuthe uBig John Tate akubabonisa ukuba baphazamile, bakhawuleza batsho ngentswahla yovuyo." The writer explains the reaction contradicting what he wrote in the first paragraphs. The writer gives definite proof that the sportsman can do the job, spectators or participants are amazed and that why certain words or expressions are used like "ngunongekhe", and "batsho ngentswahla yovuyo." In paragraph 10 comparison is demonstrated where the writer compares sponsmen with other participants, "Imbethi-manqindi eyayingumzekelo kum nguBig John Tate, eli gama ke ndalichola apho."

The rhetorical pattern of argument-exemplification is demonstrated in various paragraphs, for example in paragraph 10: "Ekupheleni kweyee-1980 ndandiyimbethi-manqindi engahlawulwa, yonke imilo yam ndandilalisa ngophotho. Ndayimbethi-manqindi eyingozi ubunzima bam buyi-140kg." This rhetorical pattern is also illustrated in paragraph 9: "Uthi: Akukho hlobo lokutya okukhethekileyo endikutyayo. Nditya umphokoqo. Ndisela amanzi amaninzi. Ndigcina umzimba wam usempilweni ngokwenza imithambo mihla le." The writer here demonstrates how the reader's mind and his perception is widened, how the reader is given an opportunity to put forward some arguments and have a chance to answer.



The matching pattern is observed in this article in, for example, paragraph 1; “Isitrato esikhulu ... sinyakazela yinyambalala yabantu ...”, these two match. Paragraph 7: “... iibhasi ezinabakhweli abangama-30 kwaneekhombi ezinabantu kuzo.” The bus is being compared with the minibus with passengers. The problem-solution rhetorical pattern is demonstrated in paragraph 8, where the writer explains the sportman's needs and how these needs could help him to achieve his goals. “Ukuze ndikwenze oku kufuneka ndifumane umxhasi onokundibangela ndibe neendawo ezifanelekileyo zokuziqeqesha. Okwangoku yonk’ into ndiyazenzela ...”

There are three types of textual units: interactive units are prominent in this article in that the writer directly interacts with the readers through the use of direct speech. The writer interacts with readers in various paragraphs by using direct speech when presenting information about the sportsman. For example in paragraph 4: “Kungenzeka ungakukholelwa oku ...”; in paragraph 6: “Bendilifunela ukuziqhelisela kulo.” In paragraph 8: “Ukuze ndikwenze oku kufuneka ndifumane umxhasi ...”. In paragraph 9: “Akukho hlobo lokutya okukhethekileyo endikutyayo. Nditya umphokoqo. Ndisela amanzi amaninzi. Ndigcina umzimba wam usempilweni ngokwenza imithambo mihla le.”. All these sentences demonstrate textual units of the type interactive units.

The information in this article demonstrates predominantly one textual unit, i.e. organisation units or linkers. The following example paragraphs demonstrate the use of conjunctions. Paragraph 2: “... Xa esi sigantsontso uBig John Tate ...” and paragraph 6: “Kuxa ndaqalisa ukutsala okusindayo.” Paragraph 8: “Ukuze ndikwenze oku...” In paragraph 2, “Xa” combines the meaning of the first sentence to that of the following paragraph, so that the reader can understand what the first sentence in paragraph 1 explains. In paragraph 6: “Kuxa” demonstrates the time conjunction and joins the clauses with which it occurs.

In addition to textual units, topical or informing units occur. These units present information to the reader. For example, in paragraph 1, the writer informs the reader about the events in Butterworth, mentioning “Big John Tate”, the time that



he first met him, and the reaction of the people on that particular day. Paragraph 1: “Isitrato esikhulu saseGcuwa sinyakazela yinyambalala yabantu bezo kubona ummangaliso, umfo etsala ikhombi enabakhweli abangama-21, ...”. In paragraph 5 the writer informs the reader what the reason was for the sportsman to go and ask for the tyre, informint the reader how healthy and capable the sportsman is for doing the job, thus arousing the reader’s interest. Paragraph 5: “Ngemini elandelayo ubone ivili elilahliweyo eliyi-105kg kufutshane negaraji aze alicele ...” Further on in paragraph 8, the writer informs the reader about the sportsman's psychological need to uplift himself and to satisfy physical needs e.g. facilities, manager and coach. Paragraph 8: “Ukuze ndikwenze oku kufuneka ndifumane umxhasi onokundibangela ndibe neendawo ezifanelekileyo zokuziqeqesha.” All this information helps the reader to understand what is happening in Butterworth.

Instances of cohesion and coherence are exemplified in this article in various paragraphs. These paragraphs demonstrate the chronological sequence of the presentation of information, for example in paragraph 2: “Kuthe xa esi sigantsontso uBig John Tate sizilungiselela lo ...”; Paragraph 3: “Kuthe uBig John Tate akubabonisa ukuba baphazamile, ...”. The theme in these two paragraphs is “Big John Tate”. The theme of paragraph 5 and 6 is the tyre, when Big John Tate wants the tools to train which he asks the owner of the house to give it to him. Paragraph 5 states: “Ngemini elandelayo ubone ivili elilahliweyo eliyi-105kg ...”; paragraph 6: “Bendilifunela ukuziqhelisela kulo ...” Paragraph 6 links with paragraph 7 where the writer states that since the day the sportsman used the tyre for training, he is capable to lift heavy weights. Linkers are evident from various paragraphs, e.g. paragraph 2: “... xa esi sigantsontso uBig John Tate ...” Paragraph 6: “Kuxa ndaqalisa ukutsala okusindayo.”

A range of lexico-semantic relations are demonstrated in the various paragraphs, e.g. the equivalence- relation is exhibited in paragraphs 1 and 2, in paragraph 1: “sinyakazela yinyambalala yabantu”; paragraph 2: “kweso sihlwele”. Both these clauses are equivalent in meaning. In paragraph 10: “ndandilalisa ngophotho and Ndandiyimbethi-manqindi eyingozi”; where both these clauses have the same meaning. In paragraph 2: “sizilungiselela lo mmangaliso”; and in paragraph 4:



“... ecacisa imbangi yokuba angene kulo mdlalo ungaqhelekanga” the underlined expressions are similar in meaning.

Text cohesion is the next property to be explained in this article. Various paragraphs demonstrate cohesion, example in paragraph 5: “Ngemini elandelayo ubone ivili ...” refers to Big John Tate. U is the subjectival concord referring to Big John Tate. Paragraph 6: “Bendilifunela ukuziqhelisela kulo”, “li” is a subjected concord whose referent is “ivili” in paragraph 5. In paragraph 13, the demonstrative “kuye kuba uyintandane yam, ...” where the referent is Dr Mandela. Demonstrative pronouns are evident in various paragraphs, for example, in paragraphs 2, 3, and 6; “lo” refers to immangaliso, “lo” refers to umthwalo, “kulo” refers to “ivili”, “lo” refers to umdlalo.

- **The Language Choice as a Reflection of Writer’s Communicative Purpose**

Language choices is an important reflection of the writer’s communicative goals. The information in this article demonstrates various choices of sentence-initial elements. In Paragraph 1, the sentence-initial expression: “Isitrato esikhulu saseGcuwa sinyakazela yinyambalala ...”; Isitrato esikhulu introduces the reader to the theme of this whole article. In paragraph 2, the sentence-initial element is the clause identifying the sportsman: “Kuthe xa esi sigantsontso uBig John Tate ...” The writer uses a word that asks for the readers' attention. The readers are very excited but at the same time they are a little worried because the man used isigantsontso is unusual with reference to the human being. It is a word that is used mostly in fiction stories.

In paragraph 5, the sentence-initial element is: “Ngemini elandelayo ubone ivili elilahliweyo eliyi-105kg ...” The writer is informing the reader of the major issue of this paragraph, i.e. the tyre and how this tyre will help the sportsman in preparing for his work. By contrast with paragraph 1, the choice of sentence-initial element in paragraphs 2 and 5 refers to the sportsman and in paragraph 1 it is the streets of Butterworth. The writer uses direct speech in paragraph 1 acts in an informing role about the events in which the sportsman will participate. In

paragraph 7, the sentence-initial element is: “Ukususela ngoko utsale iilori eziyi-8ton.”, here the writer informs the readers by describing what other things the sportsman has engaged in.

- **Choice of Lexical Items**

The next level of the text that is examined is the choice of lexical items which reflects the writers communicative purpose. Paragraph 1 demonstrates the writer’s exaggeration in the verbs he uses. These verbs are highly emotive and describe actions or events: “sinyakazela yinyambalala yabantu”. In paragraph 10; the writer uses the idiomatic expression verb: “ndandilalisa ngophotho”, instead of the simpler verb “Ukuphumelela”. The writer’s aim is to make the reader understand that the sportsman enjoys what he was doing and that he succeeds. The verb used in paragraph 11: “awayezinkula” is not appropriate for the paragraph, the verb preferable is “awayezibetha”, the verb “awayezinkula” is a dialectic word used for a particular place, or particular people. The writer wants the reader to use his/her perception and thinking.

The expression used in paragraph 11: “zimcel’ umngeni” is confusing and unclear in certain ways, as it is an idiomatic expression. These verbs describe actions. Paragraph 13 demonstrates a verbal process of the writer: “utyibele watsho uBig John Tate.” In paragraph 14 the writer opens another discussion, whereby he invites the ladies by: “akakatshati”. This clause demonstrates the writer’s thinking. He wants the reader to think in terms of possible marriage of the sportsman.

- **Conclusion**

This article, like the previous one, exemplify striking text-linguistic properties if analysed within Davies's framework of hierarchical levels. These properties are representative of the kind of analytic skills that should be the outcome of teaching and learning reading.



#### 4.15.4 **ARTICLE 4: Yonk' Into Ihamba Ngokwezicwangciso Kwibhola yePSL**

This article represents a discourse type and genre which exhibit the general rhetorical goals of description, exposition and persuasion. Bona sports articles are promotional because they promote a love of sport. The paragraphs in this article are predominantly descriptive, thus exemplifying the communicative purpose of the writer to inform readers and also persuading the readers to love sport and to have aims of how South African soccer could be changed and managed at all times. The primary aim of the writer in this article is to describe how the sports administrators manage the soccer affairs. Paragraph 2 describes what is happening in the PSL offices. Paragraph 2: “Isizini ezimbini ezidlulileyo zePSL zihambe kakuhle gqitha, ...” Paragraph 1 is a striking example of the descriptive discourse type, where the writer explains what the role of the sports manager is.

Consider next, the rhetorical functions and rhetorical patterns exhibited by the text. The rhetorical functions are mainly expository, persuasive and descriptive. This article is descriptive, because in certain paragraphs the writer describes what is happening in soccer management, while in other paragraphs he explains the problems of the Premier Soccer League (PSL). Paragraph 11: “Nangona kunjalo zibekho izinto eziziphazamiso ebholeni, ingakumbi kwicala lokhuseleko. Oku kubangele ukuba iPSL iqeshe inkampani yokhuseleko ukuze iqeqeshe abakhuseli bePSL ...” In certain paragraphs the writer uses persuasive rhetorical functions for example, in paragraph 3: “Siphumelele ukwenza oongalo-nkulu kwezorhwebo basithembe. Kwicala lolawulo, nelenza iqela le-19 kwiligi yethu, sinabasebenzi abazinikelelo nabathembekileyo.” In paragraph 9 the writer describes the role and functions of PSL, which demonstrates the descriptive rhetorical function example: “Sikwishishini lokonwabisa abantu, kwaye eyona nto sibonwabisa ngayo yibhola. Yiloo nto kubalulekile kuthi ukuba ezi zinto zilingane, ...”

The rhetorical patterns demonstrated in this article the cause-effect, comparison-contrast, argument-exemplification and matching patterns. The cause-effect pattern is demonstrated in the following paragraphs: Paragraph 2: “Isizini ezimbini ezidlulileyo zePSL zihambe kakuhle gqitha, ... siphumelele ukwakha



into ebisoloko icingwa ngabathandi bebhola ngokuba sibenzele into ebebeyilindele.” The writer explains what is the cause of PSL for having an excellent season and the effect it has on the game of football. The comparison and contrast rhetorical pattern is exemplified in paragraphs 14 and 15: paragraph 14: “Enye ingxaki ejamelene nePSL kukungabikho kwamabala emidlalo asemgangathweni, ngokunjalo nokungasetyenziswa ngokwaneleyo kwamanye amabala.”, and in paragraph 15: “I-FNB stadium eseNasrec libala elihle, kodwa alifikeleleki lula kubo bonke abathandi bebhola.” The writer draws a comparison and contrasts the information in the two above paragraphs, in which he wants the reader to understand the stadium which the PSL is planning to upgrade so that soccer lovers have access to that stadium. The writer further explains that the local municipality must still maintain the stadium.

The argument-exemplification rhetorical pattern is evident in paragraph 19: “Kufuneka baqwalasele nombala wokufumana oosompempe abaselula. Kukho ingxaki yokwaluphala kwabantu abaphetheyo nekhangeleka ingasiwa so yiPSL ne SAFA.” The writer wants the reader to understand the current issues that bring about the argument. Paragraph 14 also demonstrates the argument-exemplification rhetorical pattern. The writer argues about the stadium and how this affects lovers of the sport; he gives examples of poor stadiums: “Enye ingxaki ejamelene nePSL kukungabikho kwamabala emidlalo asemgangathweni, ngokunjalo nokungasetyenziswa ngokwaneleyo kwamanye amabala.” The reader here is given an opportunity to think about factors that need to be addressed and how PSL is trying to help and satisfy the lovers of soccer.

The next type of textual units that occur in this particular text is the interactive unit which is prominent, because the writer interacts directly with the readers by using direct speech. Various paragraphs demonstrate interactive units. The writer reports the views of the soccer manager by using direct speech, for example in paragraph 2: “Isizini ezimbini ezidlulileyo zePSL zihambe kakuhle gqitha,” utshilo, “Okokutsho kuba siphumelele ukwakha into ebisoloko icingwa ngabathandi bebhola ngokuba sibenzele into ebebeyilindele.” The writer accomplishes an interactive text in that the reader feels that she/he is a participant in the discourse. Question forms demonstrated in paragraph 16 stimulate the



reader's mind to think and to have possible solutions for help. See, for example, paragraph 16: "I-Orlando Stadium libala elisebantwini, kodwa uMasipala oliphetheyo kusafuneka alilungise. Alilungise ngantoni?"

Organisational units or linkers are evident in various paragraphs. Conjunctions are mostly used as linking words in these paragraphs. Examples occur in paragraphs 11, 12, 14, 15, 19, and 28. Certain conjunctions like "kodwa" has been commonly used in most paragraphs e.g. in paragraphs 15, 16, 17, and 20. The conjunctive "xa" occurs in most paragraphs. Other paragraphs that contain linkers, include paragraph 11: "Nangona kunjalo zibekho izinto eziziphazamiso ebholeni, ingakumbi kwicala lokhuseleko. Oku kubangele ukuba iPSL iqeshe inkampani ..." This conjunction links the information from sentence to sentence, and across sentences.

Another type of textual unit is topical or informing unit. The writer informs teachers about soccer affairs. In paragraph 1, the writer introduces the reader to the offices of the PSL and the manager. The writer also explains what role the participant is playing in the management of the PSL and who this manager is. Paragraph 1: "Sikwiifisi eziseParktown zePSL apho siye sancokola nendoda engxamele ukuzenzel' igama ebholeni kweli, ..." In paragraph 6 the writer informs the reader that they have been able to strike a balance between the sport and business. He informs the reader so that the reader can understand the issues of soccer: "Kumaqela adlala kwiPSL uthi baphumelele ukulinganisa ezemidlalo nezoshishino, nto leyo amaqela ayilande kakuhle." All these textual units contribute to present a whole picture of the PSL with reference to its management by Andrew Dipela.

Text cohesion and coherence are demonstrated in this article in various paragraphs. The chronological sequence of the presentation of the information is illustrated in the following paragraphs: Paragraph 1: "Sikwiifisi eziseParktown zePSL apho siye sancokola nendoda engxamele ukuzenzel' igama ebholeni kweli, uAndrew Dipela.", and in paragraph 2: "... ndikutsho ... bebhola ngokuba sibenzele into ..." The theme in those two paragraphs is: "Ibhola", the systematic order displayed by the sentences demonstrates coherence. The reader is informed



about the role of the PSL in football. Paragraph 3: “Siphumelele ukwenza oongalo-nkulu kwezorhwebo basithembe. Kwicala lolawulo, nelenza iqela le-19 kwiligi ...”, and in paragraph 4: “Ukuvuselela kwethu ukuziphatha kakuhle kuko okusenze sakwinqanaba esikulo ...”.

Paragraph 3 informs the reader about the league and how the PSL have managed to be number 19 in the league. Reasons are given in paragraph 4 to get the position challenged. The information is presented in a systematic order. Paragraph 3 elaborates on paragraph 4. Linkers occur in various paragraphs, showing the coherence and linking of one paragraph to another. In paragraph 11: “Nangona kunjalo zibekho izinto eziziphazamiso ...”; in paragraph 15: “Uthe, I-FNB Stadium eseNasrec libala elihle, kodwa ...”; in paragraph 14: “... ngokunjalo nokungasetyenziswa ngokwaneleyo ...”. The reader is given a full understanding of the article through coherence created by the linkers. Text cohesion can be illustrated by various paragraphs, for example paragraph 3: “Siphumelele” is a subjectival concord, referring to the PSL management. In paragraph 6 “baphumelele” refers to the PSL management. In paragraph 7 “kulo” refers to “ukuphiswano” in paragraph 9.

In paragraph 2, the object concord is demonstrated by: “sibenzele into ebebeyilindele”, – referring to “Abathandi bebhola”. In paragraph 3, “basithembe” refers to “oongalo-nkulu”. In paragraph 18, “bonwabe” refers to “oosompempe”. Demonstrative pronouns are evident in certain paragraphs; examples are:: in Paragraph 21: “La” refers to “amaqela”, in paragraph 18: “Lo” refers to “umsebenzi”; in paragraph 13 “le” refers to “inkqubo”; and in paragraph 7: “Lo” refers to “kukhuphiswano”. “Onke” as quantitative demonstrative is evident in paragraph 8 and refers to “amaqela”.

- **The Language Choice as a Reflection of the Writer’s Communicative Purpose**

Language choices reflect significant aims of a writer’s communication. The information in this article demonstrates various choices of sentence-initial elements, for examples in the following paragraphs; In paragraph 1: “Sikwiiifisi



eziseParktown zePSL apho ...”, the sentence-initial expression: “Sikwiofisi ...” introduces the reader to the theme of this article, where the writer is the major participant with the reader involved through the use of the first person pronoun. In paragraph 2, the sentence-initial element is: “Isizini ezimbini ezidlulileyo ...”; the word “Isizini” is not appropriate for the context. The appropriate word that could be used is “ixesha”. The reader is made aware of the seasons in which football is played.

In paragraph 3, the sentence-initial elements are: “Siphumelele ukwenza oongalokulu kwezorhwebo ...” The writer is informing the reader how the soccer managers persuaded the business community to trust them. In paragraph 6, the sentence-initial elements are: “Kumaqela adlala kwiPSL ...”. In paragraph 7, the sentence-initial elements: “Ngokubona kwethu, amaqela ebhola angamaqumrhu oshishino.” In both paragraphs the theme is “amaqela”; the writer informs the reader about the clubs managed by the PSL, in contrast with the paragraph 1, where the writer introduced the manager. In paragraph 10, in contrast to the introduction, the choice of sentence-initial elements are: “Ethethangomgangatho webhol’ ekhatywayo kweli, uwuncomile ngelithi ...”. In paragraph 10 the theme is: “uMgangatho webhola ekhatywayo”.

In paragraph 14, the sentence-initial elements are: “Enye ingxaki ejamelene nePSL kukungabikho kwamabala emidlalo asemgangathweni, ...” The writer identifies the issue of the poor stadium as a major problem. The problem relates to “amabala asemgangathweni”, and the writer considers the inclusion of the local government as an entity in the solution of the problem. In paragraphs 15 and 16, the choice of sentence-initial elements are: “I-FNB stadium eseNasrec libala elihle ...”; in paragraph 16: “I-Orlando Stadium libala elisebantwini, kodwa uMasipala ...”. The theme here is “amabala” – FNB and Orlando Stadiums; are the major choices in contrast with the fields described in paragraph 8: “Onke amaqela ethu aneefisi noomashini abasemgangathweni ...”; the theme is the office equipment. In paragraph 18 the choice of sentence-initial element is: “... oosompempe bayazikhethele ...”, and in paragraph 19: “Kufuneka baqwalasele nombamba wokufumana oosompempe”. Both these paragraphs interlink and are



organised in a systematic way so that the reader can understand what the writer wishes to explain about the theme “*oosompempe*”.

- **Choice of Lexical Items**

The next level of the text to be examined is the choice of lexical items which reflects the writer's communicative purpose. In paragraph 1, the writer uses the idiomatic expression: “... kunjalo *usisisele senyathi* kwicala lemicimbi yebhola.” The writer explains how outstanding the manager is in football matters. The writer exaggerates that belief to capture the reader's interest in the manager. In paragraph 14: “Enye ingxaki *ejamelene* nePSL ...”, the verb “*ejamelene*” is not appropriate given the word choice in other paragraphs, it would have been better to use “*ephazamisa*”. The interaction between the reader and writer is expressed as the writer's goals are revealed through the verb; “*ejamelene*”. In paragraph 16: “... uMasipala oliphetheyo kusafuneka alilungise.” The verb demonstrates the writer's goals. In paragraph 17, the verb used by the writer demonstrates an emotive action directed at the reader: “Le ngxaki *luxanduva* IweSAFA, ...”, i.e. there is much action.

- **Conclusion**

From the above analyses it is clear that Davies's framework has been applied fully in the analyses of the article. The framework of Davies is demonstrated in the analyses of text-structure and lexical properties of the text. It is evident that the discourse and genre properties of texts can be determined effectively by utilizing this model for text analysis.

#### 4.15.5 **ARTICLE 5: Bakubuyela Kumaqela Abo!**

This article exhibits properties of discourse type and genre in terms of the general rhetorical goals of description, exposition, and persuasion. This text represents a promotion genre type for the reason that it deals with the social process of football. It promotes a love of football. The paragraphs in this article are predominantly descriptive, but also exemplify the communicative purpose of the writer in persuading the readers to love the sport. It describes new ideas from different soccer players and how the fans of football admire players and their



viewpoint of soccer. Exposition as a discourse type is demonstrated in various paragraphs where the writer gives explanation for the reader to understand certain facts. Didactic discourse is also used by the writer where he wants to teach the readers about his views in various paragraphs.

Consider next, the rhetorical functions and rhetorical patterns. The rhetorical functions that occur in the text are descriptive, expository and persuasive functions. This article is expository in that the writer explains issues about soccer and soccer players, e.g. their aims and the problems they encountered when returning home from their overseas trip tour. This is demonstrated in various paragraphs. Paragraph 8: “Into abafana ngayo aba badlali kukuba bafika inqanaba labo liphantsi ngeyona ndlela bakubuyel’ ekhaya. Ngethuba benikel’ umva eli lizwe bebeziintandane zomdlalo ...” and paragraph 10: “Aba ngabadlali bethu abaphambili ... Kufuneka sibe nombulelo ngegalelo labo abalibonakalisileyo ...” The descriptive rhetorical function is demonstrated in various paragraphs, for examples paragraphs 1, 2, 4, and 6.

The writer describes the sports people (players): In paragraph 1: “Ekubuyeni kukaDonald ‘Ace’ Khuse eTurkey apho ebedlalela iqela leGlenclebirgly neleAntalyspor iminyaka emihlanu, ...”, and paragraph 2: “USizwe Motaung ongumdlali wasemva kuthiwa ...”; paragraph 4: “Emva Kokudlala ithutyana kwiMajor Soccer League yaseUSA, uDoctor ‘16V’ Khumalo owaziwayo nodumileyo ngokudlala esiswini akakhange akwazi ukubuyela kumgangatho ...” and paragraph 6: “UPitso ‘Jingles’ Mosimane udlale eMiddle East, eTurkey naseBelgium iminyaka esixhenxe ...”

The persuasive rhetorical function is demonstrated by the writer in various paragraphs, for example in paragraph 10: “Aba ngabadlali bethu abaphambili. Kufuneka sibe nebhongo ngabo. Kufuneka sibothulel’ umnqwazi kuba ...”; paragraph 26: “Singabadlali abafanele bancede ulutsha ngamava ethu ...”; paragraph 27: “Kubalulekile ukuba sivelise abethu abaqeqeshi abaza kukhokela ...”. The writer persuades the readers to understand that South Africans must be proud of their players and be given a chance to promote their stardom within South Africa.



Various rhetorical patterns are recognisable in this article, for example cause-effect, comparison-contrast, argument-exemplification and matching patterns. The cause-effect pattern is demonstrated in, for example, paragraph 17: “... okwehlise umgangatho wakhe ziindlela ezahlukeneyo zokudlal’ ibhol’ ekhatywayo phesheya naseMzantsi Afrika.” The writer here explains the course of playing badly of the players, the style of football in South Africa in contrast to the styles of European and that is the reason for his unpleasant fall from favour to fans of football.

The comparison-contrast rhetorical pattern is demonstrated in various paragraphs, for example, in paragraph 11: “Kodwa kukhangeleka ngathi izinto azihambi ngokweminqweno yabo. Amava, ubuchule nolwazi lwebhola abaluzuze phesheya alusetyenziswa ngendlela ...”, paragraph 14: “Umdlalo wakhe uye wehla ngendlela eyothusayo eMelika yaye uthe xa ebebolekwe yiChiefs kwiqela alidlalela eUSA kunyaka ophelileyo, akabi ngulaa Doctor waziwayo ngabalandeli beli.” And paragraph 19: “Ndizifumanisa ngingakwazi ukudlala njengabo yaye kunziaa ukuziqhelisa ukudlala njengabo. Ndibasengxakini kuba xa ndidlal’ ibhola endiyiqhel’ emazweni aphesheya yokungayigcini ...” The writer compares and contrasts in the above sentences the football style of South Africa to that of overseas countries, and contrasts one of the players when he plays overseas or within South Africa. The standard of the game is also being compared. The writer is a participant in the footbaal activities by using direct speech.

The rhetorical pattern of argument-exemplification is demonstrated in various paragraphs, for example in paragraph 1: “Ekubuyeni kukaDonald ‘Ace’ Khuse eTurkey apho ebedlalela iqela leGlencebirlgy neleAntalyspor iminyaka emihlanu, uxelelwe ngokuphandle ukuba ufikelele ...”, where the writer argues about the manager's role and also gives the example of that role: “... ufikelele encotsheni yodumo lwakhe ...” The writer thus offers an argument to the reader and exemplifies it to the reader. In paragraph 2: “USizwe Motaung ongumdlali wasemva kuthiwa wabizwa ‘ngesaphuli-mthetho’ ngumqeqeshi wakhe ...” The writer argues about the defence the manager was supposed to do, to contain Striker Raphael Chuku and he exemplifies by mentioning the name of Raphael Chuku in the final of the Rothman Cup.



The matching pattern is exemplified in this article. In paragraphs 1, 3, 4, and 6, the writer gives the names of all the players who were playing in overseas teams. Paragraph 1: “Ekubuyeni kukaDonald ‘Ace’ Khuse eTurkey apho ebedlalela iqela leGlenclebirlygy ...”, paragraph 3: “... waphinda waya kudlalela amaqela aphambili aseSpain, iSt Gallen neTenerife, ...”; paragraph 4: “Emva kokudlala ithutyana kwiMajor Soccer League yaseUSA, uDoctor ‘16V’ ...”; paragraph 6: “Upitso ‘Jingles’ Mosimane udlale eMiddle Ease, eTurkey ...”. The matching pattern obtains rhetorical function, in that the writer explains that all these players have in common that they have played for an overseas team, and when they come back to South Africa they do not have a place in the original team.

Of the three types of textual units, interactive units occur most frequently in that the writer directly interacts with the readers, in using direct speech. The writer interacts through the use of direct speech, with the reader in various paragraphs, for example in paragraph 19: “Ndizifumanisa ndingakwazi ukudlala njengabo yaye kunzima ukuziqhelisa ukudlala njengabo.”; paragraph 22: “Basoloko belindele oko esingenakho ukukwenza, bayalibala ukuba nathi singabantu asikwazi ukwenza imimangaliso.”; paragraph 23: “Kwakhona abaqondi ukuba phesheya sidlala olunye uhlobo lomdlalo ...”; paragraph 25: “Xa udlule kwiminyaka engama-30, uthatyathwa njengomdlali ophelelwe lixesha lokudlal’ ...”.

The information in this article also demonstrates another textual units, namely the organisational units or linkers, for example in paragraphs 7, 11, 12, 15, 31, and 32. Certain paragraphs demonstrate one conjunction, for example, paragraphs 7 and 11, “kodwa akasabonakali kuyo sithetha nje.”; paragraph 31 and 32: “... ngenxa yokuba ebona ngolunye uhlobo.”; paragraph 12: “... nangona abanye benenkolelo yokuba ufakwe kwiBafana Bafana ngenxa yegama lakhe, ...” The writer informs the reader about current issues of football, he acts as an informer but he is also a participant. The conjunctives occur in linkers that combines the sentence’s meaning to the other sentences or from one paragraph to another paragraph or across paragraphs.



The next textual unit is the topical or informing unit. The nature of these units is to present information to the readers in various paragraphs; e.g. paragraph 1, 2, 3, 4, 16, 17, and 29. In paragraph 1: “Ekubuyeni kukaDonald ‘Ace’ Khuse eTurkey apho ebedlalela iqela leGlenclebirly ...”; the writer informs the reader about certain players who have been in overseas countries, and the problems they have encountered upon returning home. Paragraph 1: “... ufikelele encotsheni yodumo lwakhe ngoko ke akasenayo indawo kwiKaizer Chiefs.”, paragraph 3: “... apho azifumana elilalela kuba indawo ayidlalayo ivalwe ...”; paragraph 5, the writer informs the reader about Dr Khumalo: “Akakhange adlale njengokuba bekulindelwe kwaye oko kwenze wangakhethwa kwiqela leBafana Bafana ...” The writer exposes Dr Khumalo’s problem of not being selected in the squad because he did not satisfy the expectations of the South African fans. The writer also informs the readers about one of the players, paragraph 16: “UMotaung, uMosimane noKhuse kuye kwanyanzeleka ukuba nabo bajongane noxanduva lokuvuselela imidlalo ...”. The primary purpose of this unit is to inform the readers about what is happening in the soccer fraternity.

Instances of text cohesion and coherence are exemplified in this article in various paragraphs. These paragraphs demonstrate the chronological sequence of the information, for example in paragraph 8: “Into abafana ngayo aba badlali kukuba bafika inqanaba labo liphantsi ngeyona ndlela ...”; and in paragraph 10: “Aba ngabadlali bethu abaphambili. Kufuneka sibe nebhongo ngabo.” The main theme in these two paragraphs is the players – “abadlali”, how the South African football lovers expect for these players the treatment they received from their teams, and their ability to play football like they have played overseas.

Paragraph 11 is the continuity of paragraphs 9 and 10, where the writer uses a conjunction “kodwa” to signal that the meaning of these two paragraphs is related to that in paragraph 11. Thus, coherence in the text is achieved. Coherence is also established in paragraph 12, 13, and 14. The sequence of the paragraphs, establishes coherence, i.e. paragraph 12: “Ukhumalo obefudula engukapteni weColumbus ...”; followed by paragraph 13: “Umdlalo wakhe uye wehla ngendlela eyothusayo ...”. The theme here is the soccer player, information of how he became captain and his performance.



A range of lexico-semantic relations are demonstrated in various paragraphs, for example, the equivalence relation is exhibited in paragraph 11, where two nouns have the same meaning, “amava, ubuchule nolwazi.” The writer wants the reader to get a meaning of what he wants to illustrate. In paragraph 15, the word “ebhentshini” is not appropriate; a better word would have been “esintulweni”. In paragraph 39 the word, “ukundribula” is not appropriate with the language used, a more proper word is “ukuwisa”. In paragraph 2, “Usizwe Motaung ongumdlali wasemva kuthiwa wabizwa ‘ngesaphuli-mthetho’ ngumqeqeshi wakhe ngokungakwazi ukuthintela uRaphael Chuku ...”, the writer uses an emotive expression that refers to the real criminal.

Linkers are used, e.g. in paragraph 11: “kodwa kukhangeleka ngathi ...” Text cohesion is achieved in various paragraphs, e.g. in paragraph 3: “UMotaung udlale imidlalo, ...”, u – is a subjectival concord referring to the writer (Motaung), “udlale ixesha elifutshane” (paragraph 13) referring to the writer (Khumalo). In paragraph 19: “Ndizifumanisa ndingakwazi” is a subjectival concord referring to the writer.. Object concords are demonstrated in various paragraphs, for example, in paragraph 20: “aluzuze emazweni” is an objectival concord which refers to “uluntu”. Demonstrative pronouns occur in various paragraphs, for example paragraph 13, “le” refers to “intandane”, in paragraph 14 “laa” refers to Doctor Khumalo, and in paragraph 29, “oku” refers to the sentence which states what happened to the writer.

- **The Language Choice as a Reflection of Writer’s Communicative Purpose**

Language choice is an important reflection of the writer’s communicative goals. The presentation of information in this article demonstrates various choices of sentence-initial elements, for example, in paragraph 1, “Ekubuyeni kukaDonald ‘Ace’ Khuse ...”, the expression “Ekubuyeni” introduces the reader to the theme of this article. The writer appeals to the reader to read when he mentions the different names of players, thereby demonstrating the sentence-initial elements in the paragraphs, “uMotaung, uMosimane uKhuse ...”



In paragraph 9, the use of the question form is demonstrated, in that the writer wants the reader to think about what he states; “Ngaba kwenzeka ntoni ekubuyeni kwabo? Kutheni besokola kangaka ukubuyela kumanqanaba ebebekuwo ngaphambili?” Contradicting with paragraph 1, the writer displays the player's feelings in paragraph 19, and explains how he persuaded the fans to understand the different situation in which he finds himself. Paragraph 19; “Ndizifumanisa ndingakwazi ukudlala njengabo yaye kunzima ...”. In paragraph 25, the choice of sentence-initial elements, “Xa udlule kwiminyaka engama-30, ...”, the writer describes some of the choices facing players e.g., the issue of age, so there is a choice for the players to discontinue playing after that age.

- **Choice of Lexical Items**

Lexical items reflect the writer's communicative purpose, for example, in paragraph 19, the writer uses the idiomatic expression, “Ndibe yikati emhlophe phakathi kwezimnyama ...”, he wants the reader to have a clear picture of how the player feels to be an outsider amongst the other players.

- **Conclusion**

The Bona magazine article has various properties relating to discourse type, text-structure, and lexical choice that have been analysed are systematically explored within Davies's framework.

#### 4.15.6 **ARTICLE 6: “Yiza Nengwe Ngoku!” – Utsho Ukhanyile Ongumdlali Wekarati**

This article is an example of a discourse type and genre with reference to its general rhetorical goals e.g. description, exposition, persuasion, as well as literary-poetic and didactic discourse. It is a promotional text. Most paragraphs are predominantly descriptive, thus exemplifying the communicative purpose of the writer at persuading readers to take note of the new avenues in sport and to accept challenges.

The descriptive unit is exhibited in various paragraphs, for example in paragraph 1, the writer describes the sports in which he is involved: “Eminyakeni eli-12



edlulileyo ingcali yekarati enesibindi, ...”. The writer wants to inform the readers who the sports person is and how he became interested in this particular sport. Paragraph 2 is also a describing paragraph, the writer explains how the writer will fight the leopard, and how he will apply his tactics of sport in fighting the animal. Paragraph 2 describes the involvement of the third-party people – animal officials and how they turned down the strange request in order to prevent a tragedy: “...amagosa asikhaba eso sicelo esoyika intlekele enokuhla.”.

Literary poetic discourse is demonstrated by various paragraphs, example paragraph 1, 2, 3, and 8, in paragraph 1: “... wacel’ injezu ...”, in simple language “ukujongwa”, the writer excites the reader by using expression such as 'stunned the nation', he wants to show to the readers how important the event was to him. The didactic discourse unit is demonstrated when the writer demonstrates his teaching and love of sport and how he is determined to rise as a star, paragraph 4: “Ndizimisele ukuthenga ihlosi okanye ingwe ukuze ndifeze ngalo iinjono zam.”.

This text exhibits various rhetorical functions and rhetorical pattern. Various functions realised in this text such as expository, persuasive and descriptive functions. This article is an example of expository, persuasive and descriptive text. The writer exposes the new sport and the new individual interested in sport and explains the difficulties this sportsman had encountered in his life, paragraph 18: “Ngenxa yokungavani kwabadlai beKyokushinkai, uNdlelenhle ...”. The persuasive rhetorical function is demonstrated in paragraph 1, where the sportsman appeals to nature conservation officials to allow him to fight against the wildest of leopards, paragraph 1: “... amagosa olondolozo lwezilwanyana ukuba akhe amyeke alwe nelona hlosi linengcwangu.”.

The reason the sportsman wants to fight the leopard is that he wants to prove to the readers how determined and good he is in sports. Paragraph 13 is an example of descriptive rhetorical function where the writer describes the sportman's background, how old he is, when he started karate and why he joined it: “Le kwakuyindlela yokuzikhusela kumakhwenkwe aneentloni KwaMashu apho wakhulela khona.”. The various rhetorical patterns are demonstrated i.e. the



cause-effect, comparison-contrast, and argument-exemplification pattern. Paragraph 11 demonstrates the cause-effect rhetorical pattern: the writer states that the reason why the sportsman works so much is to continue where his mentor stopped. The cause is the death of the participant's instructor and the effect is that the participant vowed to continue entertaining people.

The comparison-contrast rhetorical pattern is demonstrated in various paragraphs, for example in paragraph 17, the writer compares himself with his mentor who died. This pattern exemplified where the writer describes how good the sportsman is, with comparison and contrast to Japanese's experts.

The argument-exemplification rhetorical pattern can be demonstrated in various paragraphs, for example in paragraphs 7 and 8. In paragraph 7, the writer states that the sportsman is the third person in the history of karate in this country to jump over a car, and he exemplifies the argument that the sportsman is of a good quality: "Ndilandela uRaymond Mkhize noBig Boy Guma kwimbali yekarati kweli yokuxhuma imoto iphume ngaphantsi ...".

The matching rhetorical pattern is also exemplified in this article. Paragraph 8 demonstrates a matching pattern between television broadcast of sports and the sportman's real performance. As regards television the writer explains that it is not the real experience, while watching the sportsman's life performance is real, paragraph 8: "Sendikwenze kathandathu oku, sekufana nje namanzi ngoku. Kufuna nje ukuzimisela engqondweni nasentliziyweni. Abantu babesoyika babamb' umzimba xa ndisenza oko, kodwa kuyinxalenye yokonwabisa kwikarati. Yinto abaqhele ukuyibona kwiTV."

Recall that textual units are of three types; interactive units, informing units and organisational units or linkers. Interactive units frequently occur in the text, especially when direct speech is used, and the writer direct interacts with the readers. Examples occur in paragraphs 4, 7, 11, 15, and 16: Paragraph 4: "Ndizimisele ukuthenga ihlosi okanye ingwe ukuze ndifeze ngalo iinjono zam."; Paragraph 7: "Ndilandela uRaymond Mkhize noBig Boy Guma kwimbali yekarati kweli yokuxhuma imoto iphume ngaphantsi kwam.". To the above paragraphs,



the writer interacts through the use of direct speech, creating the effect with readers that the readers are in conversation with the sportsman.

This article also demonstrates another textual unit, i.e. the organisational units or linkers often characterized by the use of conjunctives, e.g. Paragraph 3, “*Xa iBona ibidlan’ indlebe neli tyendyana emzini walo ...*”, “*Xa*” links the first paragraphs with the second and paragraph continues the information the writer wants to convey. In paragraph 4: “*Xa kungenjalo ndiza kuya kwilizwe endiza kuvunyelwa ndilwe neline lala marhamncwa.*” the conjunctions used by the writer introduce clauses that state how the participants have made other alternatives and how the sportsman shows unhappiness about the surrounding conditions of his sport. In paragraph 5: “*Nakuba abantu bengakholwa kokuthethwa nguKhanyile abanye bazilahla kwesinomhlwa ezo zimvo emva kokumbona esenza okubukwayo ukubonisa ukuba ulikroti.*” The conjunction “*Nakuba*” introduces a clause which describes how people developed an understanding of the sportsman's participation in the sport.

Another type of textual unit is the topical or informing units. These units present information to the reader. Examples occur in various paragraphs, e.g. in paragraph 1, the writer informs the reader about the new person in karate, how he has made a name for himself in the field of karate and how the nation was stunned by his ideas of wanting to fight against wild leopards. Paragraph 1: “*Eminyakeni eli-12 edlulileyo ingcali yekarati enesibindi, uNdlelenhle Mazibuko Khanyile, wacel’ injezu xa wacenga amagosa olondolozo lwezilwanyana ukuba akhe amyeke alwe nelona hlosi linengcwangu.*” Paragraph 6 informs the readers what the sportsman is doing in his work and how he with this work, “*Ukhanyile uqale ukukroboza iibhotile neetayile zophahla ngezandla, intloko neenyawo. Ukhe wavumela ikhumbi enabantu abali-16 yahamba phezu kwesisu sakhe, wayeka isandla sakhe sanyathelwa yiveni yena abe ethe chu egalela ...*”. The reader’s interest is being aroused by the description of the writer of the dangerous work done by the sportsman.

In paragraph 12, the writer informs the readers the sportsman wishes to play a role in community development by building an old age home, a shelter for abandoned



children, and a school for disabled children in Soshanguwe. The readers will understand the role of the sponsors to fulfil the promise of community development. Paragraph 12: Uthi iinjongo zakhe ngoku kukuqokelela imali ngemiboniso yakhe ukuze akhe ikhaya labolupheleyo, ...". Instances of text cohesion and coherence are exemplified in this article in various paragraphs. Various paragraphs demonstrate the chronological sequence in the presentation of the information, for example, in paragraph 1; "Eminyakeni eli-12 edlulileyo ingcali yekarati enesibindi, uNdlelenhle Mazibuko Khanyile, wacel' injezu xa wacenga amagosa olondolozo lwezilwanyana ..."; and in paragraph 2; "Ukhanyile wathi akazukulibulala nje kuphela elo hlosi, koko uya kulityumz' intloko ngezandla neenyawo."

Paragraph 4 describes how dedicated the sportsman is in this sport and what his plans are. Linking paragraph 1, 2, and 4; paragraph 4: "Ndizimisele ukuthenga ihlosi okanye ingwe ukuze ndifeze ... Xa kungenjalo ...". The conjunctive xa serves as link in the above paragraphs, contributing to the chronological sequence of information presented.. In paragraph 8 the conjunctive "kodwa" links the sentences in paragraph 8: "... kodwa kuyinxalenye yokonwabisa kwikarati."

Text cohesion is the next level of text analysis. Various sentences occur that exhibit the lexical references to subject concords, demonstrative pronouns and absolute pronouns. For example, in paragraph 2: "elo" is a demonstrative pronoun referring to "ihlosi"; in paragraph 3: "loo" refers to "umqweno walo" which refers to "khanyile". In paragraph 6: "Uqale" is a subjectival concord which refers to "ukhanyile". In paragraph 2; "Eso" is a demonstrative pronoun which refers to "oku" in paragraph 8 is a sentential pronoun which refers to the events that happened before. Objectival concords also play or contribute to the cohesion. The use of absolute pronouns are evident in various paragraph example paragraph 6, "Yena" refers to "ukhanyile"; paragraph 1: "Yona" refers to "ihlosi". In paragraph 12, the quantitative pronoun "konke" is a sentential pronoun referring to "... ikhaya labolupheleyo, ikhaya labantwana abalahliweyo nabasezitratweni, kwanesikolo sabantwana abagokekileyp - ..."



- **The Language Choice as a Reflection of Writer's Communicative Purpose**

Language choices are an important reflection of the writer's communicative goals. This article demonstrates various choices of sentence-initial elements. In paragraph 1, the sentence-initial expression: "Eminyakeni eli-12 edlulileyo ingcali yekarati enesibindi, uNdlelenhle Mazibuko Khanyile, ...". "Eminyakeni eli-12" introduces the reader to the theme of the article, arousing his or her interest to read the article. In paragraph 2, the initial sentence-element is the participant "UKhanyile wathi akazukulibulala nje ...". The writer introduces the name of the sportsman to the readers.

In paragraph 4, the sentence-initial element is "Ndizimisele ukuthenga ihlosi ...", the writer interacts with the reader as a discourse through the use of direct speech participant. The writer states his position as reporter of **Bona** in paragraph 3: "Xa iBona ibidlan' indlebe neli tyendyana emzini walo ...". In paragraph 10: in "Wafunga ukuba uza kuqhubeka apho ititshala yakhe iyeke khona.", the sentence-initial element is "Wafunga". The writer here demonstrates the determination the sportsman has, the verb used is very emotive and shows how determined the sportsman is.

- **Choice of Lexical Items**

Consider, next, the choice of lexical items which reflects the writer's communicative purpose, paragraph 1: "... wacel' injezu xa wacenga amagosa olondolozo ...", the writer uses an idiomatic expression to stimulate the reader's mind, rather than the plain expressions Ukucela ukujongwa or ukuqondwa. Various paragraphs demonstrate the use of inappropriate verb e.g. paragraph 2: "... kulityumz' intloko ngezandla neenyawo." The verb used here is exaggerated, the writer here wants the reader to have a clear picture of what the sportsman's aim is.

In paragraph 3, in the idiomatic expression; "Xa iBona ibidlan' indlebe neli tyendyana emzini ...", the writer demonstrates how free he is, and how he interacts with both the reader and the his determination as an expert in karate. In

paragraph 16: “Oku kwashenxisa inkungu ebisemehlweni ...”, the verb denotes exaggeration. The writer wants to inform the readers about the feelings of jealousy between the sportsmen.

#### 4.16 **Final Conclusion**

From the above discussion about outcomes based education, it is evident that OBE relates to Davies's levels of text analysis. Components such as discourse type, genre, rhetorical functions and rhetorical patterns, and textual units have been analysed with reference to the articles in the Bona Magazine. Specific Outcomes 1, 2, 3, 4, 5, and 7 of the Senior Phase emphasise group learning: the teacher should encourage learners to bring magazines and newspaper cuttings to class and should assist learners in learning to read. The learner should develop reading skills to have the ability to identify, analyse and select information from written texts, and to acquire the analytic abilities underlying Davies's model for analysing and describing texts.



## **CHAPTER 5: CONCLUSION**

Wallace explains that reading is the process of interpreting and reacting to written text as a piece of communication. Models and processes play an important role in communication. It was stated in this study that a bottom-up model involves a phonic based approach from letters to sounds, to words, to sentences and finally to learning and thinking. A top-down model includes thinking at a very early stage and the processing sequence proceeds from prediction about meaning to attention to processing smaller units. Readers differ, meaning that a person is unique and one's social background also differs from that of another. Different types of models have different aims and objectives.

This study assumed Davies's model of text analysis for investigating the Xhosa Bona articles on sports promotion. Davies describes a text as a unit of language in use and it is not defined by its size. She further explains that when readers are asked judgements about differences among texts, their criteria vary widely, indicating that there is a range of different aspects or features of texts (e.g. readability, content, rhetorical function) which are used to describe differences.

The consideration of source provides the basis for a real world perspective on texts and allows the researcher or teacher to be quite specific in giving an initial description of a text. Davies further explains that language variation is also the focus, that is the different kinds of language or registers, which are selected by writers for different kinds of purposes. This provides a basis for studying the specific language choices, words, grammatical structures and so on that are associated with different social contexts and different kinds of texts.

The study has reviewed current assumptions on literacy and its relation to reading and writing. According to Cope and Kalantzis, the genre approach to literacy teaching involves being explicit about the way language works to make meaning. It means engaging students in the role of apprentice with the teacher in the role of expert on the language system and function. All genre theorists agree that genre literacy should open students' educational and social options by giving them access to a variety of educational opportunities and social power. As learners read texts like the Bona magazine, they are exposed to a variety of texts.

Davies's levels of text analysis relates well in that learner is given reading instructions that empowers him/her to become rational and independent, be able to solve solutions, and come to resolutions with the educator being the facilitator. Davies observes that the problem-solution pattern is a rhetorical or communicative pattern used for the presentation of information about real-world problems. The primary aim is education of outcomes-based is moving from a teacher-centred education to a learner-centred education. The desire for a change in South Africa necessitates a new beginning, and competencies by teachers as well as learners. This study has demonstrated what the kind of underlying knowledge and skills as regards reading are that are optimal in achieving the outcomes for language learning.

The implementation of Curriculum 2005 in February 1998 was a bold move. It is based on a vision for a future South Africa and of education. It offers exciting challenges to both educators and learners to take charge of their teaching and learning. Curriculum 2005 will become a liberating exercise of all parties involved in education. South Africa needs to embark on staff development programs and the areas of reading and writing instruction are central to teacher training and for accomplishing quality language teaching and learning. Hence, the competence associated with the analysis of texts in terms of Davies's framework is both desirable and necessary for developing learners' reading skills.



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## **APPENDIX A**



100 BONA XHOSA — August 1998

# UTebogo NoKagiso Basabalasela!

**B**AJUXUZILE eLondon, eReunion Island, eJamani, eHolland, eMiami (Florida) eMalaysia naseRashiya, bakwathakazelise ababukeli kweli kwiziganeko ezininzi. Baphuma apho bephethe amabhaso, ewe. **2** Ndithe ndakubona iinwele zabo ezilungiswe kwisaluni iCaivil's Alan de Koning ndaphawula okuthile: Aba banama-23 eminyaka bayihloniphe kakhulu inkangeleko yabo!

**3** Ukuqhubeka bencokoka, beqhula kubaxhobisele ukufotwa obekungapheli. Bebedlamkile, belangazelela ukufotwa. Nkqu nomfoti uphawule indlela akonwabele ngayo ukufota aba badanisi.

**4** Aba bangaphawula ntoni ngempumelelo yabo? Kwiminyaka emithathu ebesidanisa ndawonye bekungelula," uphefumle watsho uKagiso. "Kukuhlonipha nokuzinikela okusibeka apho sikhoyo namhlanje.

**5** "Phambi kwethu sinohambo olude. Ndimele ndithi sihlanganiswe yinto entle. Izimo zethu zengqondo zitshintshile, oku kusenza sibe nenkqubela.

**6** "Imake-up yiyo le eyinxalenye yomsebenzi wethu. Siyenzela nje ukudanisa. Zikho nezinye iinkalo ekudaniseni," utshilo uKagiso.

**7** UTEbogo odlamkileyo nonochulumanco ungqinile.

**8** "Yonk' into ifuna ukuba ube ngumntu olungileyo, ohloniphayo, ozimiseleyo nofumana inkxaso.

**9** "Ngumba ofuna ukuba uzithembe ukholelwe nakuThixo. Kufuneka ungathandabuzi, sukuma udanise," utshilo uTEbogo.

**10** UKagiso ukwabalule indlela oziphetha ngayo ingakumbi xa ukwamanye amazwe.

**11** "Kuba ungumntu owenza umsebenzi ohlawulwayo nongumzekelo, kufuneka wenze okuhle ngexesha elililo.

**12** "Ndineqhayiya ngesiqu sam nabazali bam. Inkxaso yeRAMA ngokuqinisekileyo iza kwenza umahluko kwiqonga lomdaniso, sokwenza owona mzamo wethu ukumela ilizwe lwethu," utshilo.

**13** Kuthe xa umthombo womile kwiArts Council eMntla Ntshona, uKagiso noTEbogo bakhwathaza de bafumana inkxaso mali. Babhala iileta kodwa abaya kubo bathi abanakuxhasa abantu

*Phondo elisemNtla-Ntshona livelise abadanisi ababalaseleyo kweli aba nguKagiso Ntseane noTEbogo Kgobokoe. Ngabadanisi abatshatshela kwiRAMA South African National Dance Sport, esi sibini sitshatshelero sizimisele ukufumana intshinga yehlabathi kungentsuku zatywala. UBONGANI HLATSHWAYO ukhe wangcambaza encokola nabo.*

*Inxalenye yeendebe namabhaso azuzwe nguKagiso noTEbogo.*





abangabodwa.

**14** Kodwa kuthe xa iRAMA iqalise ukuxhasa iDance Sport eminyakeni emibini edlulileyo yafika ngexesha elililo kolu lutsha lungabadanisi.

**15** NgoJune 10 uTebogo noKagiso babhiyozele iminyaka emithathu bengamaqabane. Kuyathakazelisa kuba bayahloniphana — kodwa abathandani njengoko abanye besitsho.

**16** "Ezothando azisebenzi. Ngamnye wethu unomntu ancuma naye, kwaye bayakuhlonipha esikwenzayo. Sinosukelo, kukuxhakamfula intshinga yehlabathi.

**17** "Noko malunga nabantu esincuma nabo kukho ukungaphelelisisi kuba sisoloko sisesithubeni ixesha elininzi. Sithanda ukudanisa. Kuyasonwabisa, kude kusishukumise nkqu xa siphumle," utshilo uKagiso.

**18** Ukudanisa njengentandabulumko, kubangela ulonwabo, ubuhlungu novuyo. Nkqu naxa kubanda okanye kusina, oku kunokuboniswa ngokudanisa.

**19** "Ubomi bunento yokwenza nokunadanisa. Kuthi midaka yinto esizelwe nayo. Kuyazenzekela. Ngokudanisa siyakwazi ukudlulisa imiyalezo kubantu," utshilo uKagiso.

**20** Aba babini badlamkile noko kudlamka kwabo kubonwa kwiqonga lomdaniso kudize ukuba sisibini esimanywe ngempumelelo.

**21** "Kungokwemvelo," undibeth' emlonyeni watsho uTebogo.

**22** "Apho sisukume khona, siqhubeke umlibe ingakumbi xa kukho isihlewele.

**23** "Kubalulekile kuthi oku. Kungako siqiniseka ukuba esikwenzayo kuyathakazelisa," litshilo eli gqiyazana.

**24** Inxalenye yokubukeka ikwathetha ukuzinonophela.

**25** "Siya ejimini size sitye ukutya okuya egazini," uTebogo uvakalise oko.

**26** Ngaba kukho okuye kwabaphazamisa ekudaniseni?

**27** "Hayi. Siye asazithemba kwaye sifuna inkxaso. Kodwa ngoku siyazithemba. Sithe sakukoyisa oku saphumelela kunangaphambili," utyibele watsho uTebogo.

**28** "Kunye noKagiso uTebogo uneqabane lesithathu. Abanye abangabadanisi sebe namaqabane ali-13 ne-14.

**29** Kuba behlawulwa, phambi kwalo naluphi na ukhuphiswano kufuneka bayile iimpahla abaza kuzinxiba.

Dlala nje uncuthu lomculo baya kukudanisela kakuhle.

**30** "Okuhambisana nokudanisa kakuhle kukudanisa ngendlela enye. Ukujongana nokuhambisana nesingqisho somdaniso kusibangele saphumelela njalo. Sidlule kwelo bakala.

**31** "Sizimisele kwezinye izinto, ukungena nzulu kumdaniso, ngoku," utshilo uKagiso.

**32** UTebogo noKagiso badanisa iiyure ezintathu ntsasa ngaye. Baya kwizifundo zeballet nezecontemporary, bobabini bakwafundisa umdaniso. Ngokuhlwa ziiyure ezimbini zokudanisa nokufundisa.

**33** Bobabini babe namathuba amahle okudanisa kumazwe ngamazwe, bakwaye nakwiinkqubo ezibanzi xa

beye kwamanye amazwe. Baya eLondon kabini ngonyaka apho uKagiso athi kukho abona badanisi babalaseleyo.

**34** Ukudanisa ngumsebenzi kaKagiso nakuba wayefuna ukuba yiQuality Surveyor. Kanti yena uTebogo wenza izifundo zeChartered Accountancy eUNISA neziphuma kwiDamelin College.

**35** Mvanje bavela eLondon kuba babemenywe kumboniso. Xa bebelapho bangenele ukhuphiswano kabini eJamani baza baphuma kwindawo yesine neyesithandathu kwanakwiBritish Open. Baseza kungena kukhuphiswano lwamazwe ngamazwe oluyiWorld Latin American Championships — kuyaqala ukuba uMzantsi Afrika umelwe.

**36** Baye bakumanqam kwiInternational Dance Championships eLondon, kwiFrance Open eReunion (1996) kwiRumba in The Jungle (1995 nango-1996) nakwiWorld Show Dance eJamani (1996). Baphume kwindawo yesibini kwiDutch Open (1996). Kwangonyaka omnye baphuma kwindawo yesithoba kwizibini ezingama-210 kwiImperial

Championships nakwiTop Twenty kwiWorld Championships eMiami eFlorida. Ngo-1997 esi

sibini siphume kwi-ndawo yesibini kwi-Malaysian National

Dance Sport Championships, kweyesixhenxe kwiUK Championships, kweye-12 kwiBlackpool British Open baza bakweyethoba kwiWorld Trophy eRashiya.

**37** Nyakenye baphume kwindawo yesibini kwiRAMA Rumba in The Jungle neyayikwiKORA All Africa Music Award eSun City, baza baphuma kwindawo yokuqala kwiRAMA South African National Dance Sport Championships eKapa.

**38** Bazimisele ukwenza ntoni?

"Sisandul' ukufumana inkxaso kwiRAMA, iza kusinceda kwiphulo lethu lokuba ziintshatsheli ezilandelayo ehlabathini.

Kufuneka sikhenkethe kumazwe ngamazwe, sifuna imali eninzi ukuze siphumeze olu sukelo.

"Kodwa inye into esiqiniseka ngayo, intshinga yehlabathi iza kweli," baqwele batsho. **B**



▲ Imbalasane kumazwe ngamazwe uKagiso noTebogo.



# Tebogo And Kagiso's Star Continues To Shine Brighter!

1 **T**HEY have danced in London, Reunion Island, Germany, Holland, Miami (Florida), Malaysia and Russia, and have dazzled audiences back home at prestigious events. They usually walk away with the prizes, of course.

2 As I watched Kagiso and Tebogo having their hair and make-up done by Caivil's Alan de Koning, I noticed one thing: These 23-year-olds are very particular about their appearance!

3 The constant chatting and joking put them in the right frame of mind for the endless photo-shoot that followed. They were very energetic, and very photogenic. Even the photographer remarked on how much he was enjoying this session with the dancers.

4 What can these two attribute their success to? "For the three years that we've been dancing together, it has not been that easy," remarks Kagiso. "It has been respect and dedication that got us where we are today."

5 "We still have a long way ahead of us. I must say, we have a good partnership. Our attitudes have changed and this allows us to progress."

6 "We wear make-up – gee! – but it is all part of being professional. We do it only for dance. Dance is not about dance only. There are other aspects to performance," says Kagiso.

7 Gorgeous, bubbly Tebogo agrees. "It takes everything from being a good person, to respect, hard work, dedication and having a good support system."

8 "It is also a question of believing in yourself and God. You've got to get up and do it," says Tebogo.

9 Kagiso says how you conduct yourself, especially in other countries, counts a lot.

10 "Being a professional and a role-model, you have to do the right thing at the right time."

11 "I am proud of myself and my parents. The RAMA sponsorship will sure make a difference in the dancing world, and we will do our very best to represent our country well," he says.

12 When the North-West Arts Council ran out of funds to pay for their trips abroad,

*The North-West Province has produced two of the country's best dance exponents in Kagiso Ntseane and Tebogo Kgobokoe. These are the current RAMA South African National Dance Sport champions, and the electifying duo is hoping to clinch a world title soon. BONGANI HLATSHWAYO spoke to them.*

*Part of the large collection of trophies and awards that Kagiso and Tebogo have won.*





The Kagiso-Tebogo duo struggled for sponsorships. They wrote letters, but those they approached said they did not sponsor individuals.

So when RAMA began sponsoring dance sport two years ago, it came at the right time for these young dance pioneers.

On June 10 Tebogo and Kagiso celebrated three years of partnership. It has been sustained because they have high regard for each other – but not as lovers, as some might think.

"Intimate partnerships don't work. We have our own lovers, and they respect that we do. We have a goal, and that is to clinch a world title.

"Our relationships do suffer though, as we are always on the road and don't have much time with them. But we love our dancing. It makes us feel happy and motivated even when we're down," explains Kagiso.

Dance as a philosophy, evokes happiness, sadness and joy. Even when it is cold or rainy, this can be reflected in rough dance.

"Life is all about dance. With us, it is an in-born thing. It comes about naturally. Through dance, we are able to convey messages to people," Kagiso says.

The two exude so much energy, and their electrifying display on the dance floor has made them a winning combination.

"It's just comes naturally," chips in Tebogo.

"When we start, we can't stop, especially when there's a crowd.

"What we do is very important to us. That is why we always make sure we put on a splendid display," she says.

Part of looking good has to do with taking care of themselves.

"We go to the gym and eat properly," Tebogo points out.

Have they had setbacks in their dancing career?

"Not as such. We lacked confidence and we needed support, but now we believe in ourselves. After we overcame that, it turned out to be more successful than previous partnerships," explains Tebogo.

With Kagiso, Tebogo is into their third partnership. Other partnerships they compete against are into their 13th and 14th partnerships.

Being professionals, before any dance competition they must design their costumes.

"We come up

with ideas, as our dance is influenced by our costumes."

30 Play that nice music, and they will give you beautiful dancing.

"What constitutes good dancing, is dancing the same way. Our eye contact and dance combination made us winners, all the way. We've gone past that, anyway.

31 "We're working on other things, as we're digging deep into dance, now," says Kagiso.

32 Tebogo and Kagiso practise for three hours each morning. They then do ballet and contemporary classes, and they both teach dance as well. In the evenings, it is another two hours of practice and teaching.

33 The two have had many

opportunities to dance internationally, and have conducted various outreach programmes whilst abroad. They go to London twice a year, where Kagiso insists the best dancers are.

34 Dance is Kagiso's career, although he had originally wanted to be a Quantity Surveyor. Tebogo, on the other hand, is doing a UNISA course in Chartered Accountancy through Damelin College.

35 They recently returned from London, having been invited to a show. While there they took part in two competitions in Germany, clinching fourth and sixth positions, as well as the British Open.

They are due to participate in a major international dance competition, the World Latin American Championships – the first time that South Africa will be represented.

36 They have been finalists at the International Dance Championships in London, the French Open in Reunion (1996), Rumba In The Jungle (1995 and 1996), and the World Show Dance in Germany (1996). They were placed second in the Dutch Open (1996). In the same year they were ninth out of 210 couples in the Imperial Championships, and in the Top Twenty in the World

Championships in Miami, Florida. In 1997 the duo was second in the Malaysian National Dance Sport Championships, seventh in the UK Championships, 12th at the Blackpool British Open and ninth in World Trophy in Russia.

37 Last year they also gained second place in the RAMA Rumba In The Jungle, performed at the KORA All Africa Music Awards at Sun City, and were placed first in the RAMA South African National Dance Sport Championships in Cape Town.

What's up their sleeves?

38 "We just got a sponsorship from RAMA, which will help us in our campaign to be the next world champions. We need to travel all over the world, and need more money to achieve our goal.

39 "But one thing is certain: we'll bring the world title home," they concluded. **B**



▲ International stars Kagiso and Tebogo in action.



50 BONA XHOSA — Decem

UMathemba Nyakathi  
ekunye neentshatsheli  
ezimbini zoMzantsi Afrika,  
uMpsh Makambi (onxibe  
iiglavu) noJackie  
Gunguluza.

Umqeqeshi  
owaziwayo  
wamanqindi,  
uMathemba Nyakathi,  
unesandla esilukhuni  
kwisiqu sakhe  
njengoko enjalo  
nakwiimbethi-  
manqindi  
aziqeqeshayo.  
Akakuvumeli ukugula  
kwakhe  
kumdobalise  
emsebenzini wakhe.

**X**A ubukele uMathemba  
Nyakathi  
emaxhaphetshu, ethi  
engapha abe engaphaya  
enik' imiyalelo iimbethi-  
manqindi zakhe, kuthi qatha  
engqondweni ukuba yenza  
ngantoni ukuze ibe  
namandla angaka indoda  
enesifo seswekile.

Abantu abanesifo seswekile badinwa  
msinya, kodwa uMathemba akavumeli  
nanye into imtyhafise. kungenjalo ityhafise  
iimbethi-manqindi aziqeqeshayo.

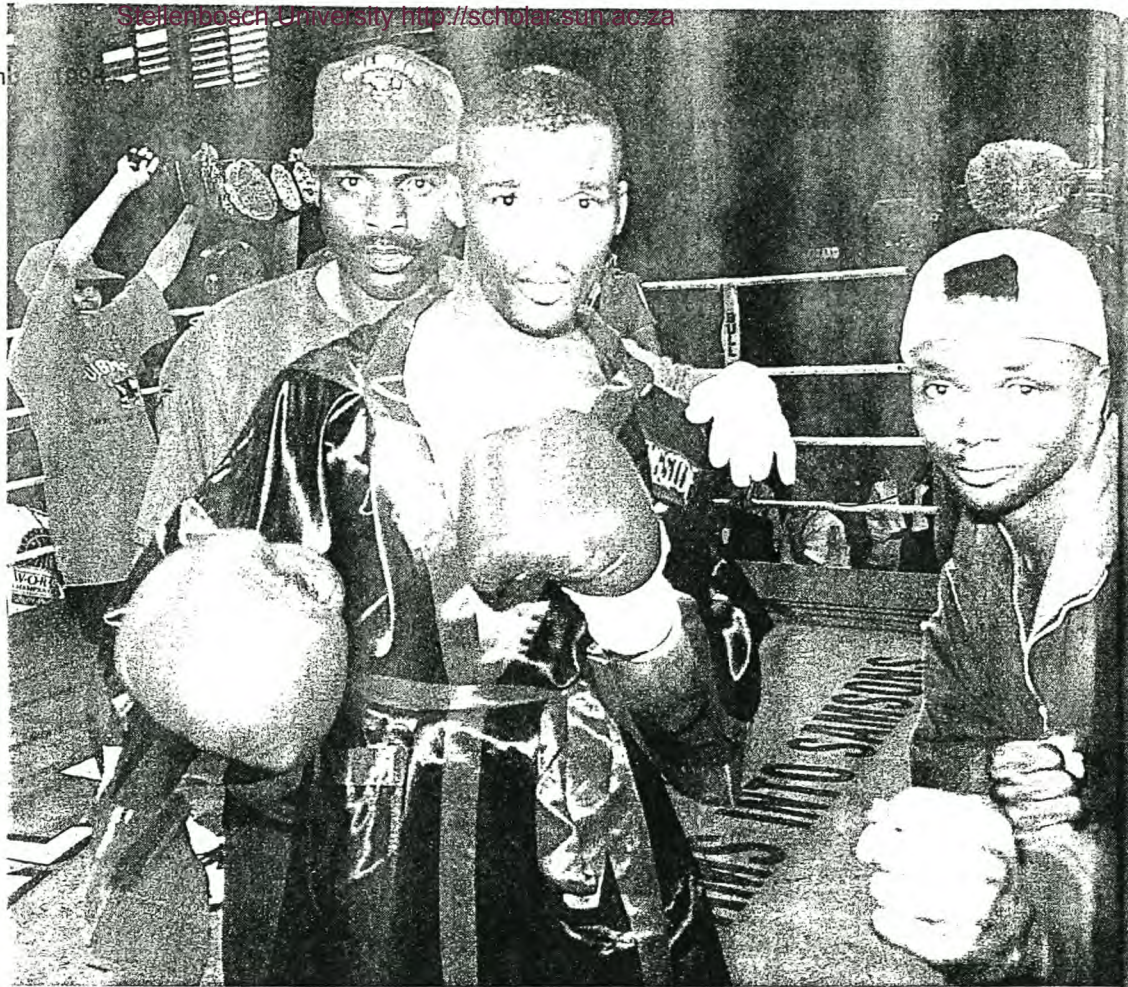
"Ngethuba oogqirha befumana ukuba  
ndinesifo seswekile, andizange ndivume  
ukukwamkela oko. Ndandisoloko  
ndizixelela ukuba ndiphile qete okwegqabi  
leviniga nangona ndandincipha  
emzimbeni.

"Ndazimisela kuloo nto ngenxa yokuba  
ndiphikisana nesigulo, kodwa andizange  
ndisamkele njengento ephambili ebomini  
bam neya kuphelisa uthando lwam  
lwamanqindi. Ukuba ndenza loo  
mpazamo, ngekuba namhlanje andinguye  
umqeqeshi okwangumphathi," utshilo  
uMathemba.

UMathemba uzelwe kwiminyaka  
engama-37 edlulileyo kwilokishi  
yaseGinsberg kufutshane naseQonce  
yaye waqala ukuqeqesha iimbethi-  
manqindi ebutsheni beminyaka yoo-1980  
esasebenza kwiinkampani zemigodi.

"Kulapho ndandiziqeqesha neembethi-  
manqindi ezifana noSugarboy Malinga.  
Ekugqibeleni, ndaqalisa eyam ijim  
eGinsberg.

"Phakathi kwezona mbethi-manqindi  
zam eziphambili bekukho abafana  
bakwaMaqolo, uWele, uBabini noMfusi.  
Kumlo wokuqala esasicelel' umngeni  
wentshinga yoMzantsi Afrika, uWele  
waqubisana noVuyani Nene. Wabethwa  
ngamanqaku kuloo mlo," utshilo  
uMathemba. Kodwa akazange atyhafe.  
Enye imbethi-manqindi abacelel' umngeni  
kuyo emva koko nguBaby Jake Matlala,  
kodwa imbethi-manqindi kaMathemba  
yabethwa ngamanqaku ngesigqibo  
sabagwebi esingazange sixolise.



# Usazimisele Ngezinto Ezinkulu Emanqindini

UMathemba  
akabuyi  
ngamva  
neembethi-  
manqindi  
zakhe  
eringini.

kubalisa kukwafote uPONKO MASIBA

8. Ukunyamezela kude kwamzisela umvuzo  
ekugqibeleni uMathemba. Ngoku uneembethi-  
manqindi ezimbini ezizintshatsheli zoMzantsi  
Afrika, uJackie Gunguluza nowayefudula  
elijoni leMK, uMpsh Makambi, kudidi  
lwejunior feather nolwejunior middleweight  
ngokulandelelana.

9. Uneentshatsheli ezili-11 zengingqi yebhoda  
kwinkampu yakhe kwakunye neembethi-  
manqindi ezithembisayo,  
uLizo Matayi kunye noZolile  
Zone. UMathemba  
uqinisekile ukuba ezi  
mbethi-manqindi zimbini  
zithembisayo ziza kuba  
ziintshatsheli zoMzantsi  
Afrika ungaphelanga lo  
nyaka. Eyona njongo  
yakhe kukuba avelise  
intshatsheli yehlabathi  
kwiimbethi-manqindi  
aziqeqeshayo. **B**





50 BONA — December 1998

Mathemba Nyakathi with his two South African champions, Mpush Makambi (with gloves) and Jackie Gunguluza.

**Tough boxing trainer Mathemba Nyakathi is as hard on himself as he is on his boxers. He refuses to let his illness get him down.**

**W**atching Mathemba Nyakathi dart about, shouting instructions to his boxers, you wonder how a man who is a diabetic can be so energetic.

Diabetics tire easily, but Mathemba will brook no weakness on his part, nor on the part of his charges.

When the doctors diagnosed me as a diabetic, I wouldn't accept it. I kept telling myself that I was 100% healthy despite losing weight.

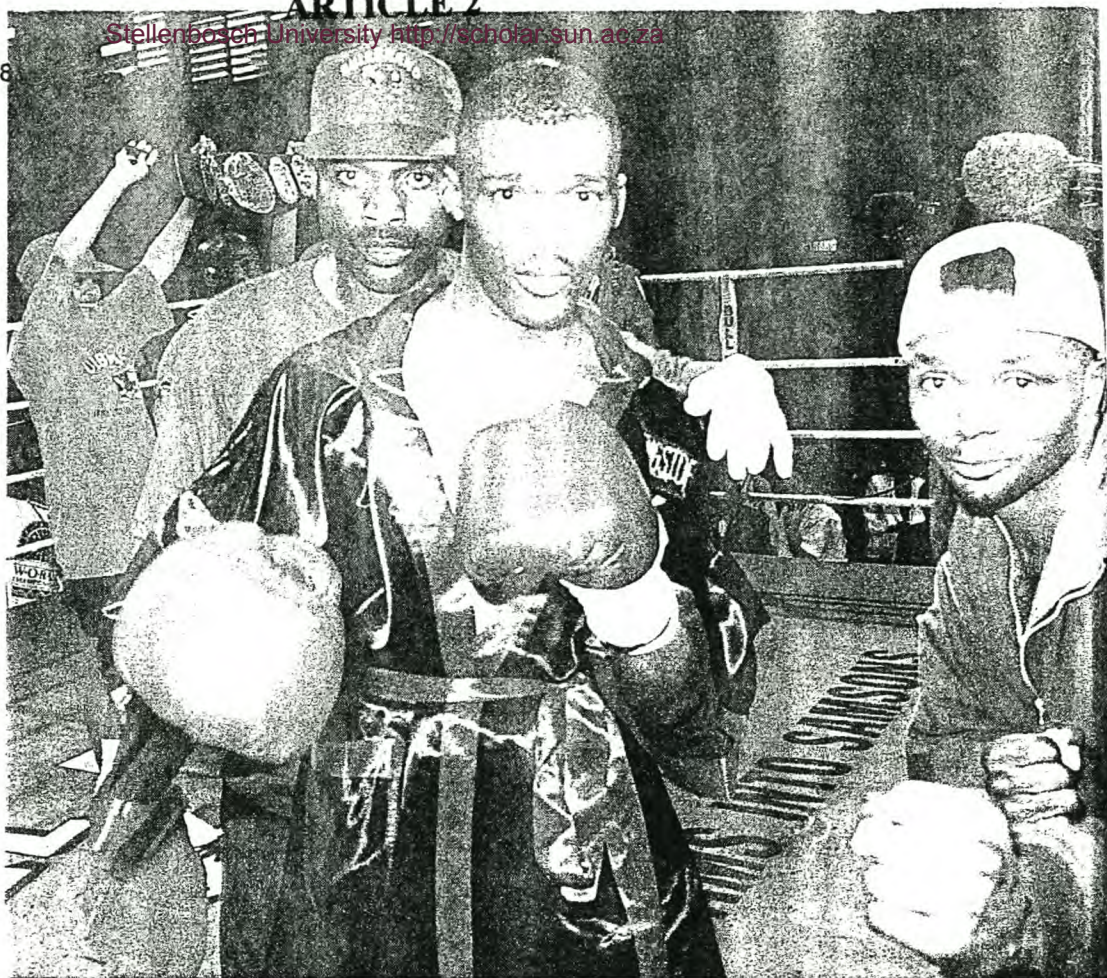
I adopted that attitude because I was denying the ailment, but I did not want it to be a priority in my life and supersede my love of boxing. If I had made that mistake I wouldn't be a trainer-cum-manager now," said Mathemba.

Born in Ginsberg near King William's Town 37 years ago, Mathemba got involved in training boxers in the mines in the early eighties.

"It was there that I sparred with Sugarboy Malinga. I eventually started my own gym in Ginsberg.

"Among my best boxers were the Maqolo brothers, Wele, Babini and Mfusi. In our first SA title challenge, Wele fought Vuyani Nene. We lost on points," said Mathemba. But he never gave up. Next to be challenged was Baby Jake Matlala, but Mathemba's man lost on a controversial points decision.

Perseverance finally paid dividends for Mathemba. Now he has two South African champions, Jackie Gunguluza and ex-MK soldier Mpush Makambi, in the



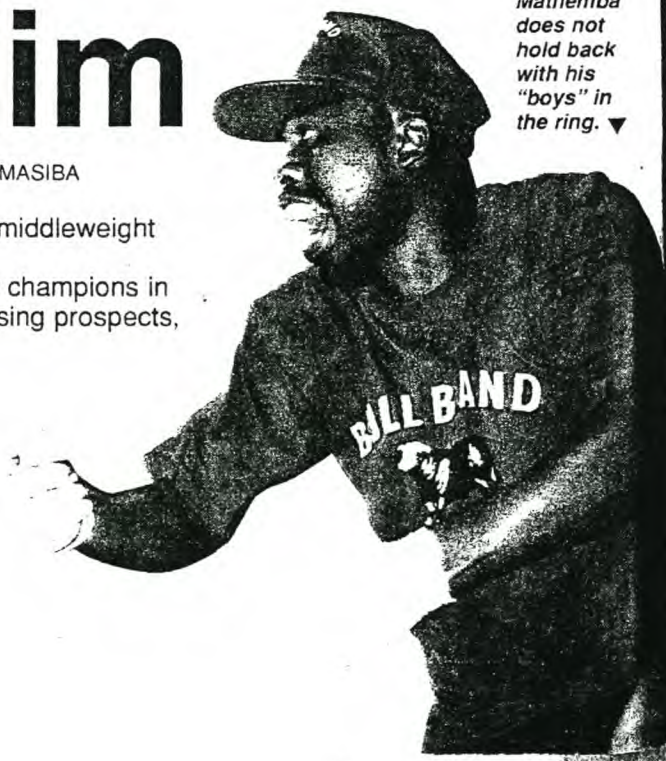
# Plenty Of Fight Left In Him

Story and pictures by PONKO MASIBA

junior feather and junior middleweight divisions respectively.

He has also 11 border champions in his stable and two promising prospects, Lizo Matayi and Zolile Zone. Mathemba is confident that these two prospects will be SA champions before this year is over. His ultimate goal is to have a world champion in his stable. **B**

Mathemba does not hold back with his "boys" in the ring. ▼





18 BONA XHOSA — August 1998



▲ Wayitsala xa ababukeli bekhwaza bengakholwa.

# UTate Osisigantsontso Urhua Ikhombi

Obalisayo nofotileyo nguPONKO MASIBA

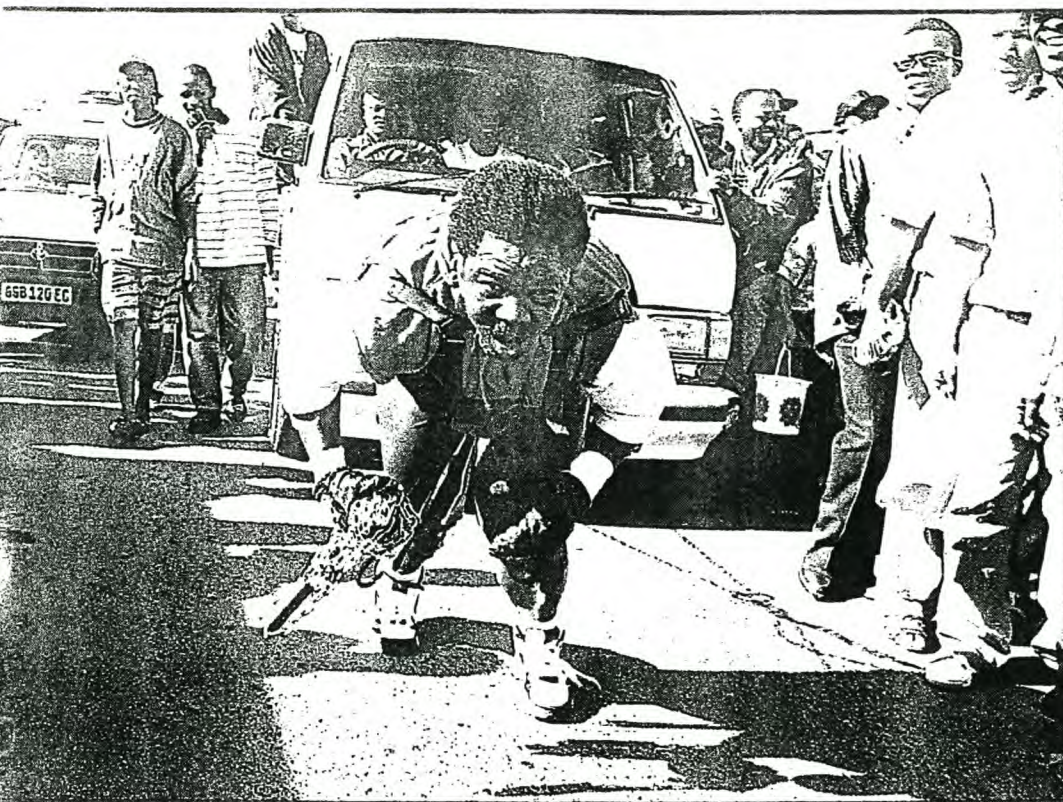
*Akukho msebenzi omkhulu okanye onzima kuye. Uphantse enze nantoni na ukusuka ekuphakamiseni eyedwa ivili leletelele ukusa ekurhugeni ilori eyi-8 ton. Lo nguThemba dube kodwa esi sigantsontso saziwa ngokuthi nguBig John Tate phaya eMpuma Koloni.*

1. SITRATO esikhulu saseGcuwa sinyakazela yinyambalala yabantu bezo kubona ummangaliso, umfo etsala ikhombi enabakhweli abangama-21.
2. Kuthe xa esi sigantsontso uBig John Tate sizilungiselela lo mmangaliso abathandabuzi kweso sihlele bathi ngunongekhe lowo.
3. Kuthe uBig John Tate akubabonisa ukuba baphazamile, bakhawuleza batsho ngentswahla yovuyo. Ndiphantse ndalibala injongo yokuza kwam

◀ Akukho kubila, akukho ntlungu, akukho nzuzo. UBig John Tate uqhubeka eziqeqesha ukuze ahlale enomzimba omhle.







UBig John Tate eqinisa izihlunu zakhe.

8 "Ukuze ndikwenze oku kufuneka ndifumane umxhasi onokundibangela ndibe neendawo ezifanelekileyo zokuziqeqesha. Okwangoku yonk' into ndiyazenzela kukho zixhobo, nankxaso," utshilo uBig John Tate ekhweba abanokumxhasa.

9 "Uthi: Akukho hlobo lokutya okukhethekileyo endikutyayo. Nditya umphokoqo. Ndisela amanzi amaninzi. Ndigcina umzimba wam usempilweni ngokwenza imithambo mihla le."

10 Kutheni ebizwa ngokuthi ngu'Big John Tate'?

"Ekupheleni kweyee-1980 ndandiyimbethi-manqindi engahlawulwa, yonke imilo yam ndandilalisa ngophotho. Ndayimbethi-manqindi eyingozi ubunzima bam buyi-140kg. Imbethi-manqindi eyayingumzekelo kum nguBig John Tate, eli gama ke ndalichola apho."

UBig John Tate

11 wawayeka amanqindi kuba wayesizela iimbethi-manqindi awayezinkula qho zimcel' umngeni.

12 Owona mnqweno wakhe ubalulekileyo kukutsala ibhasi ekhwelisa abantu abangama-30 kukho noBaw' uMandela nosapho lwakhe eQunu xa eyokudla umhlalaphantsi.

13 "Eso sisipho sam kuye kuba uyintandane yam," utyibele watsho uBig John Tate.

14 UBig John Tate akakatshati, zintombi nalo ithuba! B

apho xa ekhwelise abakhweli umgama oyi-300m — izihlunu zakhe zilungele lo mthwalo.

"Kungenzeka ungakukholelwa oku. Kwalile ngomnye ulweSihtlanu emvakwemini ndibukele iTop Billing ndibone abamhlophe betsala ilori. Ndacinga ukuba bayakhuphisana. Ndibe nomdla koku, ndathi xa benako nam ndinako," utshilo uBig John Tate, ecacisa imbangi yokuba angene kulo mdlalo ungaqhelekanga.

Ngemini elandelayo ubone ivili elilahlweyo eliyi-105kg kufutshane negaraji aze alicele kumniniwayo

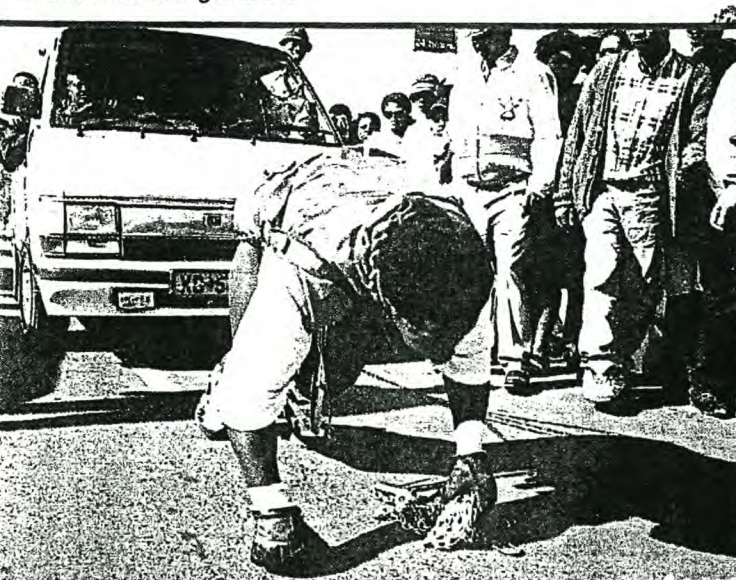
6 noye wamnika.

"Bendilifunela ukuziqhelisela kulo. Kuxa ndaqalisa ukutsala okusindayo. Ndiwuthandile lo mdlalo ndaza ndaqalisa ukutsala ikhombi enabakhweli. Oku ndakwenza lula nje," utshilo uBig John Tate onezihlunu ezinamandla.

7 Ukususela ngoko utsale iilori eziyi-8 ton, iibhasi ezinabakhweli abangama-30 kwaneekhombi ezinabantu kuzo. Okulandelayo ufuna ukutsala ikhareji likaloliwe.

UBig John Tate ephakamisa ithayara eliyi-105kg eyedwa.

UBig John Tate elungela ukutsala ikhombi enamabantu abangama-21.







▲ And go...Big John Tate sets off with ease as the spectators ululated in disbelief.

# "BIG JOHN Tate" Pulls Minibus

Story and pictures by PONKO MASIBA

*No job is too big or too heavy for him. He does almost everything, from lifting singlehandedly a tractor tyre to pulling an eight-ton truck. His name is Themba Dube, but this musclemen is better known as Big John Tate in the Eastern Cape.*

1 THE main street in the dusty town of Butterworth is thronged with people who came to see the rare sight of a man pulling a minibus containing 2 passengers.

2 While musclemen, Big John Tate, was gearing himself up for the stunt, the sceptics in the crowd dismissed the possibility of such a notion.

3 As Big John Tate set out to prove them wrong, they began to ululate in

◀ No sweat, no pain, no gain. Big John Tate trains intensively to keep in shape.





Get set...Big John Tate flexes his muscles.

disbelief. I nearly forgot the purpose of my presence there as he gave those passengers a free 300m ride — his muscles flexing all the way. "You will not believe this. One Friday afternoon I was watching *Top Billing* and I saw these white guys pulling trucks. I think they were competing. I developed an interest in this. I told myself that if they can do it so can I," said Big John Tate, explaining how he got into this unusual sport.

The following day he saw an unused 105kg tyre at a nearby garage, and requested the owner to

give it to him, which the owner did.

"I wanted to use it to practise with. That is when I began pulling heavy stuff in earnest. I fell in love with this sport and I decided to try pulling a minibus with passengers. I did that with ease," said Big John Tate flexing his muscles.

Since then he has pulled eight-ton trucks, 30-seater buses and minibuses loaded with passengers. Next he would like to try and pull a

train carriage.

"In order to do that I need a sponsor to get myself adequate facilities. At the moment I'm doing everything on my own without any facilities," said Big John Tate, appealing for sponsors.

He doesn't follow any strict diet to keep his body in shape.

"No special diet for me. I only eat *Umphokoqo* (maize with sour milk) which is an African salad, and I also drink a lot of water. I keep my body in shape by training hard every day."

How did he get the name 'Big John Tate'?

"I was an amateur boxer in the late '80s and all my fights were knock-outs. I was a destroyer weighing 140kg. My favourite boxer was the late Big John Tate so that is how I got the name."

Big John Tate quit boxing because he could not stomach the pain his opponents went through each time they fought against him.

His biggest wish is to put President Mandela and his family in a 30-seater bus and give them a ride in Qunu once he retires.

"That would be my gift to him. He is my idol," concluded Big John Tate.

Ladies, Big John Tate is still a bachelor and is up for grabs.

Big John Tate lifts a 105kg tyre singlehandedly.

On your marks...Big John Tate prepares to pull a minibus with 21 passengers.





70 BONA XHOSA — August 1998

UDLIWALO-NDLEBE OLULODWA NO-ANDREW DIPELA

# Yonk' Into Ihamba Ngokwezicwangciso Kwibhola yePSL



U-Andrew Dipela nesibini esifikelele kumanqam kaMiss PSL Beauty Pageant.

Sikwiifisi eziseParktown zePSL apho siye sancokola nendoda engxamele ukuzenzel' igama ebholeni kweli, uAndrew Dipela. Njengoko eneminyaka engama-32 ubudala kuthiwa ungoyena mlawuli webhola uselula kweli. Nangona kunjalo usisisele senyathi kwicala lemicimbi yebhola.

"Isizini ezimbini ezidlulileyo zePSL zihambe kakuhle gqitha," utshilo. "Okokutsho kuba siphumelele ukwakha into ebisoloko icingwa ngabathandi bebhola ngokuba sibenzele into ebebeyilindele."

"Siphumelele ukwenza oongalo-nkulu kwezorhwebo basithembe. Kwicala lolawulo, nelenza iqela le-19 kwiligi yethu, sinabasebenzi abazinikelelo nabathembekileyo."

"Ukuvuselela kwethu ukuziphatha kakuhle kuko okusenze sakwinqanaba esikulo namhlanje," utshilo xa ebetshayelela udliwano-ndlebe lwethu.

Njengendoda eyaziwayo ukuba ithetha phandle, uAndrew akashiya nanye into xa ekuchazela izinto eziphunyezwe yiPSL ukuza kuthi ga ngoku.

Kumaqela adlala kwiPSL uthi baphumelele ukulinganisa ezemidlalo nezoshishino, nto leyo amaqela ayilandele kakuhle.

"Ngokubona kwethu, amaqela ebhola angamaqumrhu oshishino. Ukuze

Kuza kuqala isizini yesithathu amaqela eli edlala ngaphantsi kwePremier Soccer League (PSL). UBONGANI HLATSHWAYO uthethe noAndrew Dipela, oligosa lonxibelelwano lePSL ngezinto ezenzeke kwiisizini ezidlulileyo nangezinto abazijongileyo zengomso. Kufote uPERCY NKOSI.

angaphulukani noshishino kufuneka adlale ibhola esemgangathweni yaye azimisele ukuphumelela kukhuphiswano esiwadlalisa kulo. Kukuba nabadlali abasemgangathweni abadlala ibhola ebukelekayo abaya kwenza abantu babe nomdla wokuya kubukela imidlalo.

"Onke amaqela ethu aneefisi noomashini abasemgangathweni esiqhagamshelana ngabo nawo. Athenga abadlali

U-Andrew Dipela ekwiifisi zePSL eParktown, eJohannesburg.





2 BONA XHOSA — August 1998

# JDLIWALO-NDLEBE JLULODWA NO-ANDREW DIPELA

ibasemgangathweni kwaye aneendawo awo zokuziqeqesha, ukuze aliqhube akuhle ishishini lawo.

"Sikwishishini lokonwabisa abantu, kwaye eyona nto sibonwabisa ngayo ibhola. Yiloo nto kubalulekile kuthi kubha ezi zinto zilingane," ugxininise vatsho uDipela.

Ethetha ngomgangatho webhol' ekhatywayo kweli, uwuncomile ngelithi inyuke kakhulu kunangaphambili. Oko owenze nokuba bande abantu abaya kubukela imidlalo, ingakumbi eKapa naseThekwini.

Nangona kunjalo zibekho izinto eziziphazamisile ebholeni, ingakumbi kwicala lokhuseleko. Oku kubangele kubha iPSL iqeshe inkampani yokhuseleko ukuze iqeqeshe abakhuseli bePSL ebafumana kumaqela adlala kuyo.

"Iye yaphucula imeko kwiminyaka emibini edlulileyo. Icandelo lethu okhuselo likwaziile ukwakha ibudlelwano phakathi kwalo nababukeli bebhola. Kaloku ngabo abaphethe imbonakalo yePSL. Xa pengathenjwa ngababukeli, baya kuncipha abantu ababukela imidlalo yethu emabaleni," utsho uDipela.

Kusekuninzi okuseza kwenziwa kwicala lokhuseleko. Yinkqubo eqhubekayo le yaye kuthengwa nezixhobo zezokhuseleko ukuze kuqinisekiswa ukuba ibhola ihlala ingowona mdlalo uphambili eMzantsi Afrika.

Enye ingxaki ejamelene nePSL kukungabikho kwamabala emidlalo asemgangathweni, ngokunjalo nokungasetyenziswa ngokwaneleyo kwamanye amabala. UDipela uthi unethemba lokuba baza kuthethana namaBhunga eDolophu ukuze zilungise ezo ngxaki.

Uthe, "I-FNB Stadium eseNasrec libala elihle, kodwa alifikeleleki lula kubo bonke abathandi bebhola. Kufuneka sibe namabala akwiindawo abahlala kuzo abantu.

"I-Orlando Stadium libala elisebantwini, kodwa uMasipala oliphethayo kusafuneka alilungise. Alilungise ngantoni? Xa besivumela silisebenzise, bewuphucula nomgangatho walo njengamanye amabala eli, oko bekuza kunceda thina noluntu.

UDipela uchaphazele nomba obekuphikiswana kakhulu ngawo kutshanje — noye wavumbulula amanyundululu ebesenziwa ngoosompempe abanyotywa ngamaqela athile. "Le ngxaki luxanduva lweSAFA, kodwa sithe makusekwe iKomishoni yoPhando eza kuzama ukuphucula inkqubo yoosompempe. Asifuni kugxeka

**U-Andrew Dipela  
ephakathi  
kweenzwakazi  
eziza kungenela  
uMiss PSL  
Beauty Pageant  
ngoAgasti ka-  
1998.**



**"Ndiyithanda gqitha ibhola. Ndichukumiseka gqitha xa kukho into engahambi ngendlela ebholeni," utsho uAndrew Dipela.**

mntu ngale ngxaki, kodwa sibona iSAFA ifanele ibe yiyo ezama ukuphucula umgangatho woosompempe nendawo abasebenza kuzo," ugxininise watsho.

UDipela uthi oosompempe bayazikhethela lo msebenzi, ngoko bafanele benziwe bonwabe. Uygxininisile into yokuba iSAFA ifanele iqhubekwe nokuzama ukuphucula ulwazi lwabo yenze namalinge aya kubenza babe senkcocheyini emsebenzini wabo.

"Kufuneka baqwalasele nomba wokufumana oosompempe abaselula. Kukho ingxaki yokwaluphala kwabantu abaphetheyo nekhangeleka ingasiwa so yiPSL neSAFA. Njengoyena mlawuli webhola oselula, uthi ibhola akufuneki iphathwe ngokucinga ukuba izinto zifanele zihambe njani, koko lufanele luvulelwe amathuba ulutsha.

"Kufuneka kubekho amathuba avulelwa abalawuli bebhola abaselula. Okwangoku akakabikho amathuba anjalo, kodwa ndiyacinga ukuba iCAF neFIFA zinako ukubaqeqesha abantu."

UDipela uthi amaqela kufuneka azithengise ebantwini ukuze awucine umgangatho akuwo. "Kufuneka amaqela azithengise ebantwini. Kungoku nje usoloko usiva kuthethwa ngeChiefs nePirates. La maqela asebenza nzima ukuze afikelele kwelo nqanaba," utsho.

Ebholeni apho izinto zingahambi lula, uAndrew unenkolo yokuba: 'Xa izinto zihamba nzima, kulapho ufumana khona impumelelo'. Uthi kumfundise lukhulu



ukusebenza nabantu abanjengoGeorge Webster noTrevor Phillips.

23 Uthe: "Ukuthetha-thethana noosihlalo bamaqela ahlukeneyo kundinike isikhokelo esifanelekileyo. Ngaphezu koko, usapho lwam nabahlobo bam bebesoloko bendikhuthaza ngamaxesha obunzima.

24 "Xa uthembekile yaye uzimisele, umqeshi wakho ukunika imeko elungileyo yokusebenza, uze nawe uwenze kakuhle umsebenzi wakho.

25 "Ndiyithanda gqitha ibhola, ndayithanda ndingekabi ngumlawuli wayo. Apha kwiPSL siyafana nokuba silusapho kuba siyancedisana. Yiloo nto singangungqi nje emisebenzini yethu," utshilo.

26 Uthi ubomi babantu baseMzantsi Afrika bunento yokwenza nezopolitiko. umahluko ukwiindawo abantu abahlala kuzo. UDipela wayedlala esiswini ebholeni; eyiback-stopper kwisofthall: ulilungu elingumseki weSATISCO, umbutho odibanisa imidlalo xa wayeseyunivesithi; ubefudula elilungu lesigqeba leANC Youth League kwaye waba liGosa loNxibelelwano lokuqala likaSteve Tshwete onguMphathiswa wezeMidlalo.

27 "Ndeza kusebenza kwiPSL kuba ndandifuna ukuba negalelo kwinkqubela yebhola. Xa kukho into engahambi ngendlela ebholeni ndichukumiseka gqitha. Emva koko ndizama kangangoko ndinako ukuyilungisa.

28 "Ibhola ibalulekile ekwakhiweni koMzantsi Afrika omtsha nokuququzela uxolelwaniso kweli. Amaqela anokukwenza oko ngokuguqula abantu ebebengayihoyanga ibhola bayithande. Yinto endizimisele ukuyibona isenzeka leyo," utsho.

29. Elokuqwela, uDipela uthethe ngeenzame ezenziwa yiSAFA zokuba imidlalo yeWorld Cup ka-2006 iqhutyelelwe kweli. "Yenze isigqibo esihle iSAFA sokuba iyifune ukuba ibe kweli le midlalo. Kufuneka sibaxhase kangangoko sinako kwilinge labo.

30. "Eli linge lelokuqwalasela kweAfrika. Bonke abantu abathetha kuvakale, bafanele balixhase eli linge liza kunceda iAfrika iphela," utshilo. **B**



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## AN EXCLUSIVE INTERVIEW WITH ANDREW DIPELA

# It's All Systems Go For Professional Football



Andrew Dipela with two of the finalists of the Miss PSL Beauty Pageant.

*The Premier Soccer League (PSL) is into its third season. BONGANI HLATSHWAYO speaks to Andrew Dipela, the public relations officer of the PSL on achievements and also focuses on the future. PERCY NKOSI took the photos.*

**1** We're in the Parktown offices of the PSL. We are received by this exuberant man of soccer, Andrew Dipela. At 32, he is said to be the youngest football administrator in the country. However, he possesses a wealth of experience when it comes to football matters.

**2** "The past two seasons of the PSL have been excellent," he remarks, "I'm saying that because we have been able to capture the imagination of football lovers by presenting a product they've been waiting for."

**3** "We've been able to build confidence in the corporate world. Administratively, as the 19th team of the soccer league, we have a dedicated and loyal staff."

**4** "We have a moral renewal, which has been a cutting edge towards putting us where we are today," he said, setting the ground for our interview.

**5** Andrew, a man who doesn't mince his words, is very articulate when it comes to outlining the achievements they've attained thus far.

**6** In terms of clubs in the PSL, he says they've been able to strike a balance between the sport and business, to which clubs have responded well.

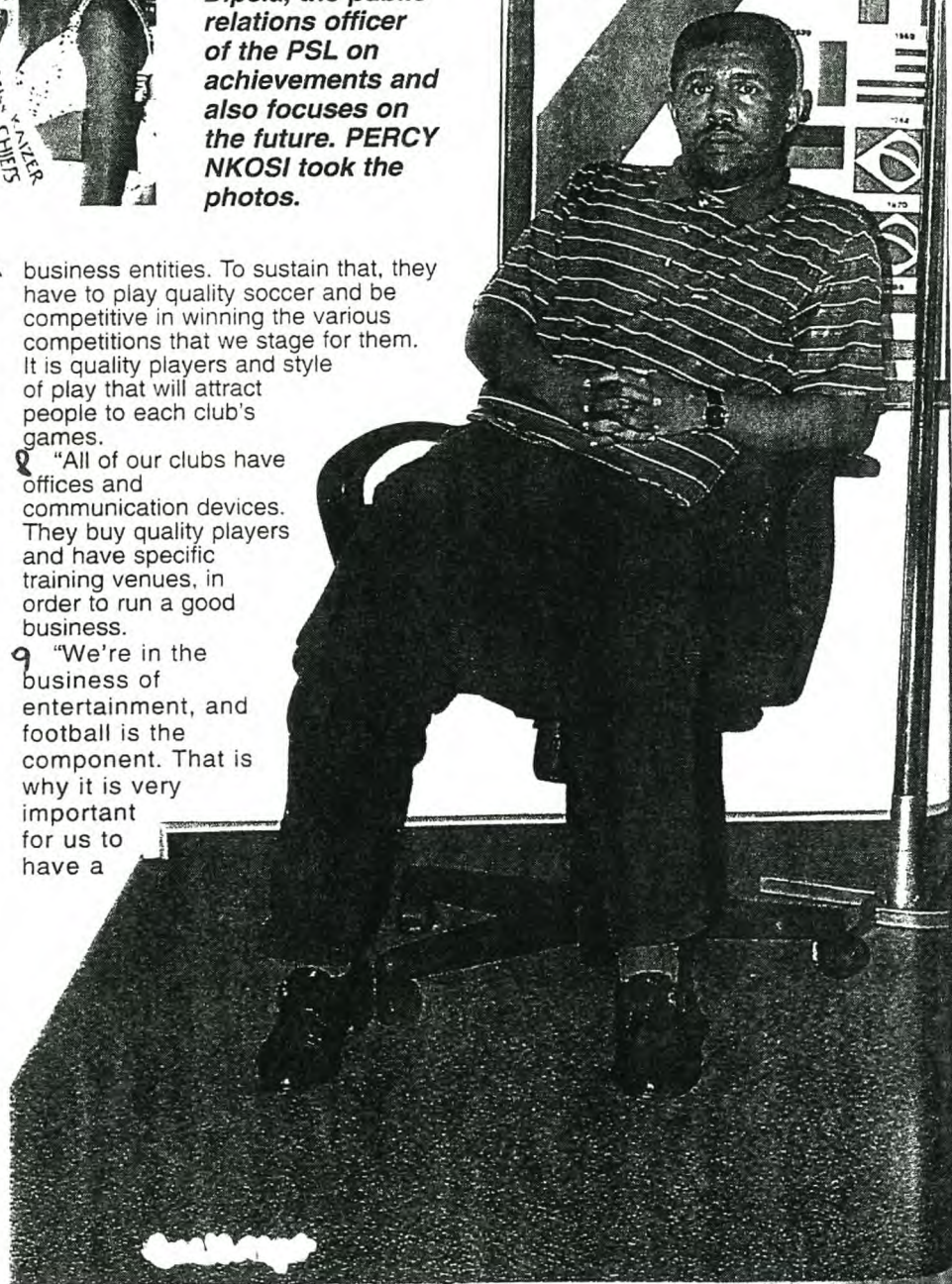
**7** "Our philosophy is that clubs are

business entities. To sustain that, they have to play quality soccer and be competitive in winning the various competitions that we stage for them. It is quality players and style of play that will attract people to each club's games.

**8** "All of our clubs have offices and communication devices. They buy quality players and have specific training venues, in order to run a good business."

**9** "We're in the business of entertainment, and football is the component. That is why it is very important for us to have a

Andrew Dipela at the PSL offices in Parktown, Johannesburg.





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## AN EXCLUSIVE INTERVIEW WITH ANDREW DIPELA

balance," stresses Dipela.

10 Reflecting on the quality of football in the country, he says that it has improved tremendously. The significance of that improvement has seen a large number of people going to games, especially in Cape Town and Durban.

11 However, the game of football has not been without setbacks, especially when it comes to security. This has seen the PSL engaging a security company to conduct training sessions for the PSL's personnel supplied by the clubs.

12 "For the past two years, we've seen some improvement. Our security has been able to handle the relationship between themselves and fans.

"These guys carry the image of the PSL. If they do not instil confidence in the fans, then we would see a reduction of fans at soccer games," says Dipela.

13 Much is still in store, as far as security measures are concerned. It is a continuing process, whereby more improvements and equipment is acquired for security – to ensure that soccer remains the number one sport in South Africa.

14 Another problem area that the PSL is facing is the unavailability of adequate venues for games, as well as the under-utilisation of some venues. Dipela says they hope to enter into discussions with Local Government structures to address these matters.

15 He points out, "The FNB Stadium in Nasrec is a good venue, but not accessible to all fans. We need stadiums that are within the communities that we serve.

16 "Orlando Stadium is a 'White Elephant,' but Local Government still has to maintain it. From what? If they let us use it and it is upgraded – like many other stadiums throughout the country – both the community and us, will benefit out of it," he says.

17 Dipela touches on a recent controversial issue of referees – the one that exposed some referees for accepting bribes from certain teams.

"That falls within SAFA, but we have called for a Commission of Enquiry to look into how to improve that department. We don't want to point fingers, but we're saying SAFA should look into the quality of referees and places where they operate," he stresses.

18 Dipela makes it clear that referees are volunteers, so they need to be made happy. However, he stresses that SAFA

**Andrew Dipela** ▶ among a bevy of beauties who will be participating in the 1998 Miss PSL Beauty Pageant in this month.



**"Soccer is my passion. If anything goes wrong, then my passion is being interfered with," says Andrew Dipela.**

should continue to upgrade their knowledge and put mechanisms into play that will advance them to reach top level performance.

19 "They also need to explore the possibility of engaging younger referees," he says.

Dipela points out that there is a tendency of "ageism" in administration which is not attended to by both the PSL and SAFA. As the youngest administrator among the lot, he feels soccer should not be run only through 'common sense', but that career opportunities should be provided for younger ones.

20 "Enterprising career opportunities should be set in place to groom young administrators in soccer. There are no such channels at the moment, but I feel CAF and FIFA would provide skills training."

21 Dipela points out that in order to sustain professionalism in soccer, clubs need to market themselves. "They need to take their product to the people and be accepted. Right now, there's always talk of Chiefs and Pirates. They worked hard to reach that status," he says.

22 In the tough world of football, Andrew's personal motto has been: 'When the going gets tough, the tough get going'. He's been assisted through



working with the likes of George Webster and Trevor Phillips, who, he says, have taught him a lot.

23 He adds: "The interactions I have with clubs' chairmen has given me good guidance. In addition, my family and friends have always been available during difficult moments.

24 "If you become loyal and committed, and your employer provides the right environment to work in, then you cope well.

25 "I was a passionate football lover, even before I became an administrator. Here at PSL, we're like a family, as we support each other. That is why we sustained our jobs," he points out.

26 He reasons that all South African life is political, the difference being where one is based. Dipela has been a midfielder in soccer; a back-stopper in softball; a founder-member of SATISCO, a sporting body unifying the sport while at university; a former executive committee member of the ANC Youth League and the first P.R.O. for Minister Steve Tshwete in the Sports Ministry.

27 "To come here, I wanted to make my contribution in the development of football. When something goes wrong in football, I feel my passion is being interfered with. Then I put in an extra effort to put things right.

28 "Football can be a cutting edge in building the New South Africa and reconciliation in the country. Clubs can do it by attracting non-football communities to appreciate the sport.

"That is an obligation I'm committed to see in place, practically," he says.

29 On a parting note, Dipela referred to the bid by SAFA for South Africa to host the World Cup 2006.

"It's a very important decision for SAFA to have it hosted by us. We need to rally around them and give them our fullest support.

30 This bid is an African renaissance. Let all who have influence, use it, so that South Africa wins the bid, as it will benefit all. **B**



**APPENDIX A**

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**ABADLALI** baseMzantsi Afrika abadlalela amaqela amazwe aphesheya bahamba kweli lizwe beziintandane kumaqela abo besiya emadlelweni aluhlaza, kodwa bakubuya abadlaliswa benziwa amalalela. Kweli bali likaBONGANI KA LUKHELE, uDoctor khumalo, uAce Khuse, uSizwe Motaung, uPitso Mosimane noAugustine Makalakalane basixelela isizathu sokungadlaliswa kwabo ngamaqela eli bakubuya phesheya. Kufote uMUSA HLABANE noBONGANI KA LUKHELE.

UDoctor '16V' Khumalo — ngaba akasadlali njengokuba ebedlala ngaphambili? ►



Ngqanga yomdlali wasesiswini, uDonald 'Ace' Khuse, ekunye abantwana bakhe, uNonhlanhla noThabiso. ▲  
ufote uMUSA HLABANE.



# OKWENZA ABADLALI ABARELA PHESHEYA BABE NGAMALALELA BAKUBUYELA KUMAQELA ABO!

'KUBUYENI kukaDonald 'Ace' Khuse eTurkey apho ebedlalela iqela ilenclebirigye neleAntalyaspor iminyaka ihlanu, uxelelwe ngokuphandle ukuba telele encotsheni yodumo lwakhe oko ke akasenayo indawo kwiKaizer efs. JSizwe Motaung ongumdlali semva kuthiwa wabizwa 'ngesaphuli-etho' ngumqeqeshi wakhe kungakwazi ukuthintela uRaphael iku weMamelodi Sundowns ayinali yeRothmans Cup yokuqala gethuba uphindwa lo mdlalo sekupheleni konyaka ophelileyo.

3 U Motaung udlale imidlalo engama-44 kwiBafana Bafana, waphinda waya kudlalela amaqela aphambili aseSpain, iSt Gallen neTenerife, iminyaka emi-2, waza emva koko wabuyela kweli wafika wadlalela iChiefs. Ehubeni uye kudlalela iOrlando Pirates apho azifumana elilalela kuba indawo ayidlalayo ivalwe nguPhiri Tsotetsi ongumdlali wasemva ongadumanga. 4 Emva kokudlala ithutyana kwiMajor Soccer League yaseUSA, uDoctor '16V' Khumalo owaziwayo nodumileyo ngokudlala esiswini akakhange akwazi ukubuyela kumgangatho awayekuwo

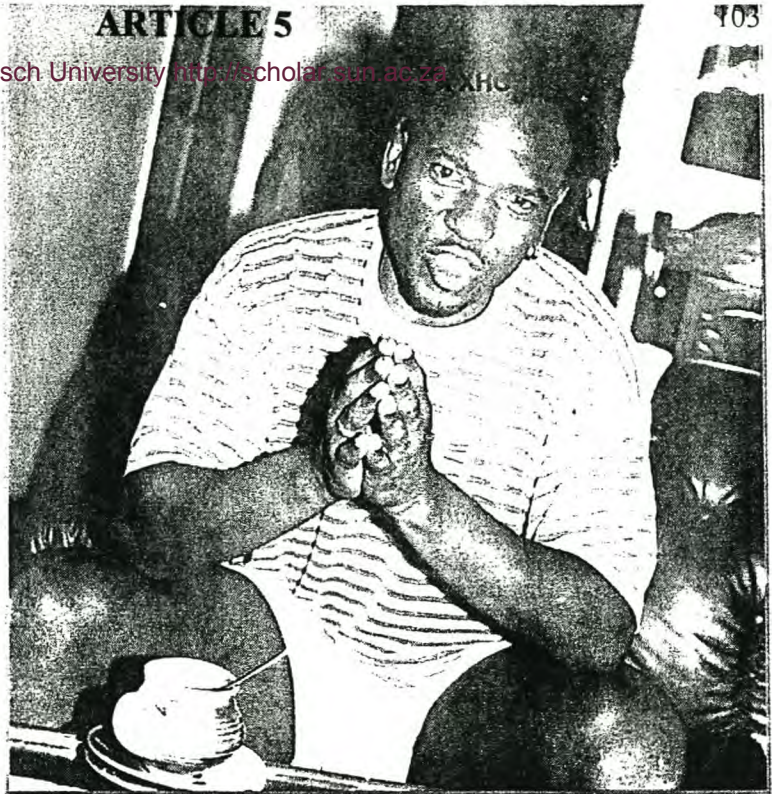
nowamenza wangomnye wabadlali abaphambili abaziintandane eMzantsi Afrika.

5 Akakhange adlale njengokuba bekulindelwe kwaye oko kwenze wangakhethwa kwiqela leBafana Bafana xa yayidlala kwiAfrican Cup of Nations eBurkina Faso ngoFebruwari walo nyaka. Ukungafakwa kwakhe kwiqela lelizwe kwabakhwinisa abanye abathandi bebhola.

6 UPitso 'Jingles' Mosimane udlale eMiddle East, eTurkey naseBelgium iminyaka esixhenxe phambi kokuba abuyele ekhaya kunyaka ophelileyo.



utso Mosimane ngomnye wabadlali abaphambili  
ibhol'ekhatywayo abakhe badlala phesheya —  
athi ekubuyeni kwabo bafumanise ukuba ubuchule  
mava abawafumeneyo phesheya akanandawo  
mdlalo walapha eMzantsi Afrika.



“Abadlali abasebatsha bangavuna lukhulu kumaxhwangusha afana nam,” utsho uAugustine Makalalane. ▲

◀ “Inqanaba labadlali abahlawulwayo liphezulu eYurophu kwaye ubuya ungumdali onomhluko,” ungqine ngelitshoyo uSizwe Motaung.

Kufote uMUSA HLABANE.

basimele ngendlela efanelekileyo emazweni aphesheya. Kufuneka sibe nombulelo ngegalelo labo abalibonakalisileyo ukuze nathi saziwe emazweni aphesheya ngefuthe lethu. Kwainto yokuba iBafana Bafana ifikelele kwiifayinali zeNdebe yeHlabathi kubonisa igalelo labo elikhulu.

11. Kodwa kukhangeleka ngathi izinto azihambi ngokweminqweno yabo. Amava, ubuchule nolwazi lwebhola abaluzuze phesheya alusetyenziswa ngendlela efanelekileyo ekuphuculeni ibhol'ekhatywayo kweli lizwe.

12. UKhumalo obefudula engukapteni weColumbus Crew, uwuqale phantsi umdlalo wakhe ukuze abuyiselwe kwiqela lelizwe, nangona abanye benenkolelo yokuba ufakwe kwiBafana Bafana ngenxa yegama lakhe, akafakwanga kuba ebefanele.

13. Izinto azikhange ziyihambe kakuhle le ntandane yomdlali onama-31 eminyaka ubudala. Udlale ixesha elifutshane emdlalweni wokugqibela weBafana Bafana kwiNdebe yeHlabathi ebiseFrance.

14. Umdlalo wakhe uye wehla ngendlela eyothusayo eMelika yaye uthe xa ebebolekwe yiChiefs kwiqela alidlalela eUSA kunyaka ophelileyo, akabi ngulaa Doctor waziwayo ngabalandeli beli.

15. Usuke waqheleka ngokubonakala ebhentshini kubadlali abangamalalela kwaye ejongene noxanduva lokunyusa umgangatho wakhe wokudlala. Nangona kunjalo, ubonakalise ukomelela.

16. UMotaung, uMosimane noKhuse kuye kwanyanzeleka ukuba nabo bajongane noxanduva lokuvuselela imidlalo yabo bakuba bebuyele kumaqela abo njengoKhumalo.

17. UMosimane oneminyaka engama-33 yobudala uthi okwehlise umgangatho wakhe ziindlela ezahlukeneyo zokudlal' ibhol' ekhatywayo phesheya naseMzantsi Afrika.  
18. “Kwiminyaka esixhenxe bendidlala ibhola ekhawulezayo, engenabuchule nenentsebenziswano yabadlali. Ndithe ndakubuyel' ekhaya ndafumana umahluk' omkhulu. Apha

uncinane okwaziwayo ngaye emva  
ko. Wabuyela kwiqela eliziintshatsheli  
Premier Soccer League, iMamelodi  
Sundowns, kodwa akasabonakali kuyo  
thetha nje.

Into abafana ngayo aba badlali  
okuba bafika inqanaba labo liphantsi  
kweyona ndlela bakubuyel' ekhaya.  
gethuba benikel' umva eli lizwe  
abaziintandane zomdlalo  
ebhol'ekhatywayo. Bebethatyathwa  
engoonokuzakuzaku abaza kubonisa  
abadlali baphesheya ucwambu  
naseMzantsi Afrika lwebhol'  
ekhatywayo.

Ngaba kwenzeka ntoni ekubuyeni  
kabo? Kutheni besokola kangaka  
kubuyela kumanqanaba ebebekuwo  
japhambili?

Aba ngabadlali bethu abaphambili.  
ufuneka sibe nebhongo ngabo.  
ufuneka sibothulel' umnqwazi kuba





# Amacebiso Okonga Imali

*Amacebiso okonga ixesha,  
imigudu nemali ekhaya*

Artyisi ezikhenkciweyo zongoze incasa  
gokugalela itispuni yemint jelly okanye  
ment leaves ezimbalwa embizeni lo  
ima uzipeka.

kuba ikeyiki itshonile ngaphakathi,  
yeke iphole, yibhukuqe uze usebenzise  
ngaphantsi njengomphezulu, xa  
qunywe nge-icing, akukho mntu  
lokwazi.

lavz zofele zicoce ngokuyisebenzisa  
obunono irabha.  
spuni enye yeglesirini egalelwe  
intlama iluncedo ukuze incamathele  
intlanzi, kwinkuku, njl.

ucoca ifriji, faka intwana yevanilla  
sence kwilaphu ukugcina ifriji inuka  
mnandi imini yonke.

ukuba kungumcamango omhle  
uzigcina iintonga zebrasi zokuxhoma  
nethini zithambile ngokuzithambisa  
ile okanye ipetroleum spirit,  
gakwenzi oku kwezenaylon kungenjalo  
na kuxinga.

obha intwana yepeyinti ekhanyayo  
indawo zokukhanyisa izibane ukuze xa  
nnyama kube lula ukuzibona.

ugcina imiyalelo icacile kumayeza  
anikiweyo, dyoba iileyibheli ngevarnish  
nzipho engenambala. Oku  
lokunceda ukuze zingacimi okanye  
onakale luzizi.

gachithi imali ekucoceni iifestile  
zinto zala maxesha. Amaphepha  
idala athiwe nkxu emanzini asebenza  
kakuhle.

igcina ikeyiki ifumile etinini, yigcine  
layi seapile.

izigcina izihlangu zinevumba elinuka  
nandi, zifake ibaking soda, ziyeke  
ile njalo ubusuku bonke phambi  
aba uyikhuphe.

enzisa ilipstick yakho yokugqibela  
cugrumba okuseleyo ngebrashi  
idyobha...

ze ube neenwele ezintle, yitya okutya  
lengqolowa entlakantlaka.

shenxisa icheesecake kwiitin ukuze  
phekeki, umzantsi wubeke umaleko  
isongelo esingenambala. **B**

## OKWENZA ABADLALI ABARELA PHESHEYA BABE NGAMALALELA BAKUBUYELA KUMAQELA ABO!

- umdlalo wethu uyacotha kwaye abadlali bayathanda ukugcin'ibhola. Phofu ke, abathandi bebhola balapha nabo bayabathanda abadlali abadlala kanjalo.
- 19 "Ndizifumanisa noingakwazi ukudlala njengabo yaye kunzima ukuziqhelisa ukudlala njengabo. Ndibasengxakini kuba xa ndidlal' ibhola endiyiqhel' emazweni aphesheya yokungayigcini ithuba elide ibhola, ndidlala into abangayaziyo bona. Ndisuka ndibe yikati emhlophe phakathi kwezimnyama, nto leyo ke ebangela ndingathandwa ngabalandeli."
- 20 UMosimane ngoku usebenzisa ulwazi lwakhe lwebhola aluzuze emazweni aphesheya ekuxonxeni iitalente zolutsha olusakhulayo kwiSundowns' Soccer Academy eSeKemperton Park, eJohannesburg.
- 21 UKhuse odlale kwiqela lelizwe emidlalweni eli-16, uthi abathandi bebhola nabaqeqeshi balindele imimangaliso kuye kuba ekhe wadlalela amaqela aphesheya.
- 22 "Basoloko belindele oko esingenakho ukukwenza, bayalibala ukuba nathi singabantu asikwazi ukwenza imimangaliso.
- 23 "Kwakhona abaqondi ukuba phesheya sidlala olunye uhlobo lomdlalo olwahlukileyo. Sibuya singasidlali njengakuqala. Ngaphandle kokuba singabadlali abanamava, sibuya sifunde ukuba umdlalo webhola wenziwa ngentsebenziswano. Kweli kugxininiswa kubuchule bomdlali ngamnye."
- 24 UKhuse oneminyaka engama-34 ubudala uphinde wongeza ngelithi uluntu loMzantsi Afrika luthanda ukuqwalasela nobudala bomdlali ngaphezu komdlalo wakhe ebaleni.
- 25 "Xa udlule kwiminyaka engama-30, uthatyathwa njengomdlali ophelilewe lixesha lokudlal' ibhola. Awuhoywa kuba kusithiwa kunikwa ithuba abadlali abaselula. Ndinoluvo lokuba ndisenakho ukuzibonakalisa ebaleni.
- 26 "Singabadlali abafanele bancede ulutsha ngamava ethu ukuze luphuhlise ibhola yalo, kodwa ngelishwa asinikwa ngqalelo. Xa amava nobuchule bethu busetyenziswa ngendlela eyiyo, singanegalelo kuphuhliso lwebhola kweli. Kungenziwa iindibano esinokufundisa kuzo ibhola abadlali abaselula.
- 27 "Kubalulekile ukuba sivelise abethu abaqeqeshi abaza kukhokela amaqela ethu elizwe endaweni yokuxhomekeka ebantwini abavela ngaphandle. Amazw' amaninzi axhomekeke kubadlali bawo bakudala ekuqeqesheni amaqel' elizwe, thina sibajongele phantsi abethu. Ukuba abadlali abafana nathi bebefumana uqeqesho nolwazi oluthe vetshe, singaba ngabaqeqeshi beqela lethu lelizwe."
- 28 Ngokungafaniyo nabanye abadlali, umdlali waseswini owaziwayo, uAugustine 'Mthakathi' Makalalakane nobe nempumelelo xa ebedlala kwiFC Zurich neFC Baden eSwitzerland ubuyele ekhaya waba ngundaba-mlonjeni kubathandi bebhola beli.
- 29 Emva kokukhutshwa kukaMakalalakane kabuhlungu kwiqela lelizwe ngabagxeki, ubenze babamba ongezantsi ngomdlalo wakhe osemagqabini. Oku kwenze wangomnye wabadlali abaphambili kwiPremier Soccer League.
- 30 Akakhange abe ngumdlali ophambili kuphela kodwa neempawu zobunkokeli bakhe zimenze wanikwa isikhundla sokuba ngumqeqeshi oncedisa uTed Dimitru kwiSundowns. Esi sibini sibubonakalisile ubunganga baso ngethuba sikhokela i-Brazilians' ithatha indebe yeligi yePSL kwisizini edlulileyo.
- 31 "Ingxaki enkulu ejongana naye nawuphi na umdlali obekade edlala phesheya kukuziqhelisa indlela yokudlala lweli angasayaziyo.
- 32 "Abanye abadlali baza kungamthandi ngenxa yamava nolwazi aluzuze phesheya. Akuzama ukuvelisa akufunde phesheya, kuthiwa kuphulaphula ngenxa yokuba ebona ngolunye uhlobo.
- 33 "Kubakho abadlali abaya kumhlonela ngenxa yamava akhe, kuze kubekho abaya kuzibona bona bebhetele kunaye.
- 34 "Awukho umoya wokukhuphisana phakathi kolutsha lwethu. Abazinikelanga ngokwaneleyo ekunyuseni umgangatho webhola kweli lizwe."
- 35 UMakalalakane udaniswa nakukuba kuze abadlali kuye abeza kufuna amacebiso. Unenkolelo yokuba kukhulu anokubafundisa kona.
- 36 -USizwe Motaung ucacise ngokuphandle ukuba akakayeki ukudlala phesheya. Uthe uzimisele ukuphindela ngokukhawuleza kwiTenerife ebeyidlalela phesheya.
- 37 "Esona sizathu sandenza ndabuyela kweli kukuba inani labadlali bangaphandle kwiTenerife bebengaphezulu kwesihlanu nekulinani elivunyelweyo, ndaza nam ndangomnye wabadlali abathathu ebekufuneka behambile. Okwangoku ndingumdlali wemboleko kwiOrlando Pirates."
- 38 Uthe abalandeli bebhola beli balindele ukuba umdlali obuya phesheya adlale ngendlela ebebemazi edlala ngayo ngaphambi kokuba aye phesheya.
- 39 "Bayiphosa kwelokulibala eyokuba xa udlala eYurophu ufika kudlalwa ngokwahlukileyo, ngoko nawe kufuneka uziqhelise ukudlala uhlobo lwebhola yakhona nokuba alukulungeli. Inqanaba labadlali abahlawulwayo liphezulu ngeyona ndlela kwaye ubuya sele ungumdlali owahlukileyo. Uya kufumanisa ukuba izinto ezifana nokudribula zibonwa njengomkhwa ombi eYurophu kanti kweli uyathandwa umdlali odribulayo." **B**



58 BONA — September 1998

*South African players who ply their trade overseas leave for greener pastures as darlings and heroes of their clubs, but when they come back, they usually spend more time warming the benches than kicking the ball. In this story by BONGANI KA LUKHELE, Doctor Khumalo, Ace Khuse, Sizwe Motaung, Pitso Mosimane and Augustine Makalalakane tell us why, on their return, they find themselves out in the cold. Pictures by MUSA HLABANE and BONGANI KA LUKHELE.*

*Doctor '16V' Khumalo — a shadow of his former self? ►*



*Midfield dynamo Donald 'Ace' Khuse with his children, ▲ Nonhlanhla and Thabiso.  
Picture by MUSA HLABANE*

# Why Overseas Players Warm The Benches

**1** ON his return from Turkey where he had plied his trade for Gençlebirlyg and Antalyspor for five years, Donald 'Ace' Khuse was bluntly told that he had reached the pinnacle of his illustrious career, and consequently there was no place for him at Kaizer Chiefs.

**2** Overlapping rightback Sizwe Motaung was reportedly called a 'criminal' by his coach for failing to contain Mamelodi Sundowns' mercurial striker, Raphael Chukwu, in the Rothmans Cup final and in the replay

late last year.

**3** Boasting 44 Bafana Bafana caps to his name, Motaung, who played for top Spanish first division sides, St Gallen and Tenerife, for two years, later opted out of Chiefs. He joined their traditional arch-rivals Orlando Pirates where he is now kicking his heels and playing second fiddle to the unheralded defender, Phiri Tsotetsi.

**4** After a stint in USA's Major Soccer League, dribbling wizard and midfield

maestro, Doctor '16V' Khumalo, could not conjure up the extraordinary performances that had made him one of South Africa's most celebrated and revered soccer stars.

**5** He did not live up to expectations and consequently lost his place in the national squad for the Africa Cup Of Nations in Burkina Faso in February of this year. This omission set tongues wagging in soccer circles.

**6** Pitso 'Jingles' Mosimane played in



so Mosimane is yet another one of soccer's perstars who have plied their trade overseas only to come back home and find that there no place for the skills and experience they d acquired there in South African soccer. ▼



"Youngsters can learn a lot from veterans like me," asserts Augustine Makalalane. ▲

◀ "The level of professionalism in Europe is higher and you come back being a different kind of player," concurs Sizwe Motaung.

Picture by MUSA HLABANE

10 These are our stars. We should be proud of them. We should doff our hats to them because they represented us incredibly well overseas. We should be grateful to them for the pivotal role they played in our emergence internationally as a force to be reckoned with. The very fact that Bafana Bafana qualified to compete in the World Cup attests their priceless contribution.

11 But it looks like fate has dealt them a heavy blow. The vast experience, skills, and unlimited soccer knowledge they garnered abroad are not being utilised fruitfully to improve and develop soccer in this country.

12 Khumalo, the former Columbus Crew captain, rose from the ashes like the proverbial phoenix to reclaim his position in the national team, although some believe his recall to Bafana Bafana was based more on his reputation than on merit.

13 Things have not been easy for this 31-year-old heartthrob. He only made a brief appearance in the World Cup '98 finals in France.

14 His form had dipped to new lows in America and when he joined Amakhosi on loan last year, he was a shadow of the former superstar local fans knew him to be.

15 He became a regular sight on the bench and was consequently faced with the arduous task of lifting himself up by the laces of his soccer boots.

Nevertheless, he has shown himself to be resilient.

16 Like Khumalo, Motaung, Mosimane and Khuse have also been faced with the challenge of resurrecting their careers on home soil.

17 The 33-year-old Mosimane attributes his unpleasant fall from favour to the contrasting styles of European and South African soccer.

18 "For seven years I have been exposed to a very quick,

Middle East, in Turkey and in Belgium for seven years before returning home last year. Very little has been heard of him since. He rejoined reigning Premier Soccer League champions, Mamelodi Sundowns and quietly slipped into obscurity. The one thing all these players have in common is that their careers hit rock bottom on their return home. When they left these shores for greener pastures, they were the darlings of South African soccer. They were seen as ambassadors who would give the overseas soccer fraternity a glimpse of a plethora of football talent South Africa teems with. So what happened on their return? Why the uphill struggle to rekindle their careers?





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## Handy Hints

### Household tips to save time, effort and money.

When glass tumblers get stuck inside one another, stand the bottom one in warm water and fill the top one with cold water – they should then separate easily.

Make a small home appear larger by using plain carpet of the same colour throughout.

To keep eggs separate when frying, place metal pastry cutters into the pan and crack the eggs into them.

Leave stalks on beetroot to stop them 'bleeding' when cooking.

To remove beer or wine stains from fabric, sponge with 1 tablespoon domestic borax in 600ml of water.

Give frozen peas a delicious flavour by adding 1 teaspoon mint jelly or a few mint leaves to the saucepan while they are cooking.

If your sponge cake has sunken in the middle, leave it to cool and then turn it over and use the underneath as the top. Covered with icing, no one will know.

Clean white leather gloves by gently using a rubber.

One teaspoon of glycerine added to batter will make it stick better to fish, chicken, and so on.

When cleaning the fridge, put a small drop of vanilla essence on the cloth to keep the fridge smelling fresh for days.

Although it's a good idea to lubricate old-style brass curtains tracks with a little light oil or petroleum spirit, never do this to nylon track or it will jam.

Put a dab of luminous paint on light switches to make them easy to find in the dark.

To keep the instructions on prescribed medicine clear, coat the labels with colourless nail varnish straightaway. This will save them from getting smeared or fading.

Don't waste money on special window cleaning preparations. Old newspaper dipped in warm water works just as well. **B**

## Why Overseas Players Warm The Benches

straightforward type of football with a lot of crosses and teamwork. When I came back home I found that the style here is completely different. Here, our play is very slow and players like to express themselves too much on the ball. Local fans also appreciate this kind of soccer.

**19** "I find myself out of touch and it is difficult to adapt. I am under pressure when playing because the one-touch, hit-and-run kind of football I'm accustomed to playing overseas is no longer suitable. I become the odd man out and consequently end up being unpopular with the fans."

**20** Mosimane now uses his knowledge of international soccer to hone the skills of promising youngsters at the Sundowns' soccer academy in Kempton Park, Johannesburg.

**21** Khuse, who boasts 16 international caps for South Africa, felt that local fans and the technical staff expected miracles just because he had played overseas.

**22** "They always expect the impossible of us and fail to understand that we are human and cannot always produce magic."

**23** "They also don't understand that we are exposed to a different style of soccer overseas. We come back being different players. Besides being more seasoned players, we come back having learnt that soccer is about teamwork. Here, at home, the emphasis is more on individual skills."

**24** The 34-year-old Khuse also added that South Africans are more concerned with the age of a player, rather than with what he can deliver on the pitch.

**25** "Once you are over 30, you are regarded as past your peak. You get overlooked under the guise of giving young blood a chance. I personally feel I still have a lot to deliver on the pitch."

**26** "We are the people whose experience must help youngsters develop their game further, but unfortunately we are ignored. If our experience and skills are channelled properly, we can contribute to local soccer development. Clinics can be organised where we help soccer development at the grass root level."

**27** "It is imperative that we produce our own coaches to lead our national teams instead of relying on foreigners. Many countries depend on their ex-stars for coaching while we ignore local talent. If players like us were to acquire more skills and knowledge, we could take charge of our national team."

**28** Unlike the others, midfield genius, Augustine 'Mthakathi' Makalalane, who completed a successful stint with FC Zurich and FC Baden in Switzerland, returned home to become an instant hit again with local soccer fans.

**29** Shamelessly hounded out of the national team by critics, Makalalane made them eat humble pie with his superb performances. This made him one of the most outstanding players in the highly competitive Premier Soccer League.

**30** Not only was he a class act on the field, but his superlative leadership qualities were recognised and rewarded with an appointment to assistant coach to Sundowns' Ted Demitru. The duo proved their mettle when they led 'The Brazilians' to victory in the PSL championship last season.

**31** "The main problem any player from overseas has to contend with back home, is to adjust to the kind of environment he has long lost touch with."

**32** "He will be perceived as a threat by some people because of the vast experience and knowledge he had garnered overseas. As soon as he tries to put into practice what he has learnt overseas, he will be regarded as arrogant because he probably sees things a lot differently."

**33** "There will be players who will respect him for his experience, but there will also be those who think they are better than him."

**34** "The spirit of competitiveness does not exist among our youngsters. They are not working hard enough to lift the standard of the game in the country."

**35** Makalalane is also disappointed by the small number of players who come to him for advice. He believes there is a lot he can teach them.

**36** Sizwe Motaung, 28, made it unequivocally clear that he had not reached the end of his international career. He intends going back to Tenerife soon.

**37** "The only reason I came back home was because the foreign players at Tenerife exceeded the required quota of five, and I was one of the three players who had to go. I am presently on loan to Orlando Pirates."

**38** He explained that local fans expected a player who worked overseas to play like the old player they knew before he left.

**39** "They forget that when you go to Europe you become exposed to a different kind of soccer and you have no choice but to adapt to that style even if it does not suit you. The level of professionalism is much higher there and you come back being a completely different kind of player. You will find that some things, like dribbling, is seen as a bad habit in Europe, while it is appreciated here." **B**



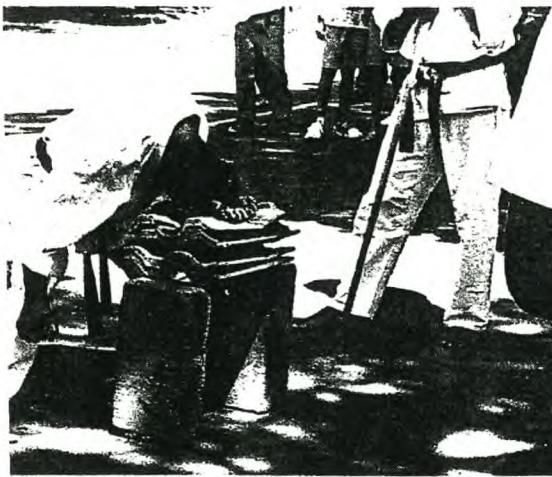
56 BONA XHOSA — October 1998

# "Yiza Nengwe Ngoku!" — Utsho UKhanyile Ongumdlali Wekarati

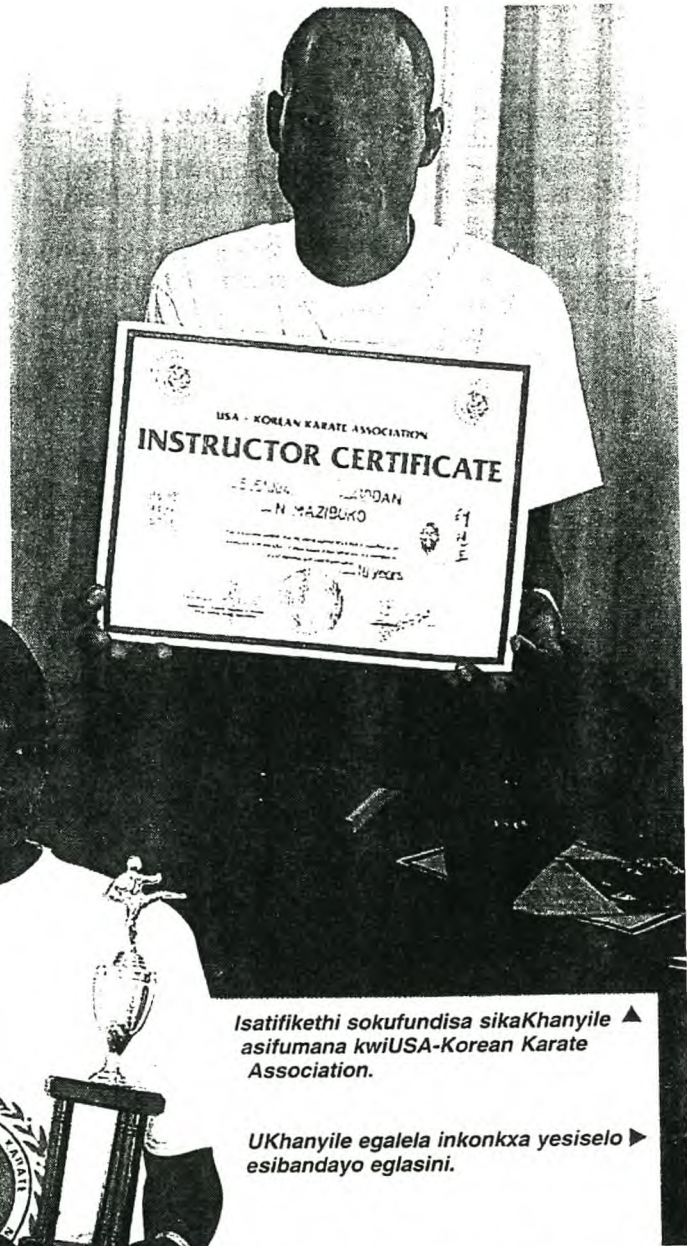
kubalisa kukwafote uBONGANI KA LUKHELE

Umqeqeshi wakhe wekarati wasweleka xa wayezama ukutsiba imoto ekwisantya esiphezulu, kodwa oku akuzange kumthen' amandla oyingcali kwikarati nonefourth dan black belt waseSoshanguve, uNdlelenhle Mazibuko-Khanyile, ekuzameni ukufeza iinjongo zomqeqeshi wakhe ongasekhoyo. Namhlanje uNdlelenhle akatsibi iimoto ezibaleka ngesantya esiyi-120km kuphela — uyakwazi nokulala phantsi ilori neekhumbi ezinemithwalo esindayo zihambe phezu kwesisu sakhe, xa sibala nje ezinye zezinto ezitsal' amehlo azenzayo.

UKhanyile esophula iithayile ngentloko.



UNdlelenhle Mazibuko-Khanyile uyeka ilori enomthwalo ihambe phezu kwesisu sakhe.



Isatifikethi sokufundisa sikaKhanyile asifumana kwiUSA-Korean Karate Association.

UKhanyile egalela inkonkxa yesiselo esibandayo eglasini.

UNdlelenhle Mazibuko-Khanyile ebonisa eneqhayiya iindebe azizuza kwintlaninge yokhuphiswano.





**E**MINYAKENI eli-12 edlulileyo ingcali yekarati enesibindi, uNdlelenhle Mazibuko Khanyile, wacel' injezu xa wacenga amagosa olondolozo lwezilwanyana ukuba akhe amyeke alwe nelona hlosi linengcwangu.

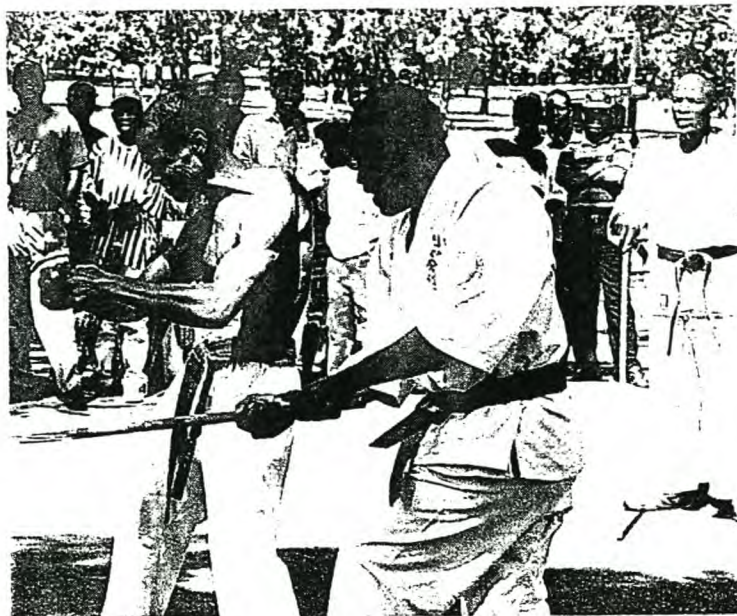
UKhanyile wathi akazukulibulala nje kuphela elo hlosi, koko uya kulityumz' intloko ngezandla neenyawo. Nawe njengoko ucinga, amagosa asikhaba eso sicelo esoyika intlekele enokuhla.

Xa iBona ibidlan' indlebe neli tyendyana emzini walo oseSoshanguve ngasePitoli, lithe loo mqweni walo lisazimisele ukuwuqabelisa. Lithe iinjongo zalo kukubonisa ihlathathi ukuba ukuziqeqeshela ikarati kunokumenza umntu abe yintoni.

"Ndizimisele ukuthenga ihlosi okanye ingwe ukuze ndifeze ngalo injongo zam. Xa kungenjalo ndiza kuya kwilizwe endiza kuvunyelwa idilwe nelinye lala marhamncwa. Ndophumla mhla ndakufeza oko!" utshilo lo mfo onemithambo-luvo engathi yeyentsimbi nontliziyo yeyengonyama.

Nakuba abantu bengakholwa kokuthethwa nguKhanyile abanye bazilahla kwesinomhlwa ezo zimvo emva kokumbona esenza ukubukwayo ukubonisa ukuba ulikroti.

UKhanyile uqale ukukroboza iibhotile neetayile zophahla ngezandla, intloko neenyawo. Ukhe wavumela ikhumbi enabantu



*Intonga yomtshayelo isophulwa emqolo, ngengalo nangomleze kaKhanyile.*



eSeshego ngase-Pietersburg ngoAprili ka-1980 eneminyaka engama-22, emva kokuba watshayiswa yimoto awayelanga ukuyitsiba ibaleka. UKhanyile wayene-18 leminyaka ngoko, ubungalingela ukuba angakwenzi okwasuba umphefumlo wetitshala yakhe. Hayi akunjalo

ngoKhanyile.

10 Wafunga ukuba uza kuqhubeka apho ititshala yakhe iyeke khona. Kungaphelanga nkqu nenyanga emva kwaloo ntlavubela yentlekele, uKhanyile wenza umboniso wakhe wokuqala waxhuma imoto yaphuma phantsi kwakhe Esikhawini KwaZulu Natal. Akazange aphiinde abuy' umva, esi senzo sobunganga ekunzima ukusikholelwa usenze kabini eLundi, eHamarsdale naseHamanskraal.

11 "Ukusweleka kwetitshala yam kwandinika isibindi nokuzimisele ukuqhubeka apho ishiye khona ekonwabiseni abantu. Ukusweleka kwayo kwandinika ifuthe. Ndimana ukumbona emaphupheni endixelela ukuba ndiqhubeka nokonwabisa abantu," litshilo igorha elinguKhanyile. Uza konwabisa abantu eSeychelles apho acelwe ukuba aze kwenza okucel' iliso, kuquka nokutsiba imoto iphume phantsi kwakhe.

12 Uthi iinjongo zakhe ngoku kukuqokelela imali ngemiboniso yakhe ukuze akhe ikhaya laboluphelelyo, ikhaya labantwana abalahliweyo nabasezitrateni, kwanesikolo sabantwana abagokekileyo — konke oku

13 eSoshanguve apho ahlala khona. Inkaba yakhe iseMahlathini KwaZulu-Natal yaye unama-35 eminyaka. UKhanyile uqale ikarati ene-13 leminyaka eShihon Karate Dojo eThekwini. Le kwakuyindlela yokuzikhusele kumakhwenkwe aneentloni KwaMashu apho wakhulela khona.

14 Ukhawuleze wanyuka amanqwanqwa ekarati waza wazuza idan black belt yakhe yokuqala. Emva kokusweleka komqeqeshi wakhe waqhubeka eziqeqesha. Ngo-1984 wafudukela ePitoli enenjongo zokuqhubeka nokuziqeqesha kwimiboniso yakhe.

15 "Kuqala, izinto azihambanga njengoko bendingwena mhla ndemka eThekwini. Ngenxa yodumo lwam ndabamisa kakubi abakumgangatho ophezulu kwikarati kwiTransvaal yezo mini, ndandingalali buhongo buhlayo. Kwinyanga nje phambi komboniso wam wokuqala ndadibana nabantu abathathu eWinterveldt. Omnye kubo ephethe umpu, wandidubula kathathu. Omnye kubo ndambulala ngezandla. Ndasiwa eGarankuwa Hospital apho bafuna ukundigqibezela khona," utshilo uKhanyile, esibonisa imifanekiso yeX-Ray yesandla sakhe sasekunene obokalayo kuyo umngxuma eyangena kuwo imbumbulu. Umfanekiso wethanga lakhe lasekhohlo ubonisa imbumbulu ingene ethanjeni.

16 "Oku kwashenxisa inkungu ebisemehlweni yokuba abadlali bekarati baseTransvaal ababathandi abaseNatal. Kwathi sithe oku kum xa uJoseph Bhengu owayengumqeqeshi owayevela eThekwini wahlatywa wabulawa kakubi eWinterveldt," utshilo.

17 Uthe akuchacha uKhanyile waqhubeka nemimangaliso yakhe wangenela uthotho leetumente.

18 Ngenxa yokungavani kwabadlali beKyokushinkai, uNdlelenhle wabashiya waza waqhubeka neyakhe indlela ebizwa ngokuthi yiAfrican Sun Karate. NgoAprili ka-1992 wafumana ifourth dan black belt yakhe eTaekwondo Karate eeqeshwa yiUSA-Korean Karate Association. Ukwafundisa ikarati nezinye izifundo zokuzikhusele kumabanga asePitoli. **B**

abali-16 yahamba phezu kwesisu sakhe, wayeka isandla sakhe sanyathelwa yiveni yena abe ethe chu egalela isiselo esibandayo eglasini aze asisele ethe ngcembe. Elokuqwela uKhanyile ukhwanqise abantu ngokuthi imoto ibaleka nge-120km ngeyure ayiphephe ngokuxhuma iphume ngaphantsi kwakhe.

7. "Ndilandela uRaymond Mkhize noBig Boy Guma kwimbali yekarati kweli yokuxhuma imoto iphume ngaphantsi kwam," utshilo uKhanyile.

8. Sendikwenze kathandathu oku, sekufana nje namanzi ngoku. Kufuna nje ukuzimisele engqondweni nasentliziyweni. Abantu babesoyika babamb' umzimba xa ndisenza oko, kodwa kuyinxalenye yokonwabisa kwikarati. Yinto abaqhele ukuyibona kwiTV. KwiTV sukube kungenjalo. Mna ndikwenza ngokoqobo, akakho kweli okwenzayo ngaphandle kwam. Nkqu neengqondi zekarati zaseJapan azinakwen-jenalo," utshilo uKhanyile.

UBig Boy Guma nguye owafundisa uKhanyile ikarati. Wafa kabuhlungu

**I Kukhwankqiswe wonk' umntu, uMazibuko-Khanyile esophula ngezandla iitayile zophahla zisitsha.**



56 BONA — October 1998

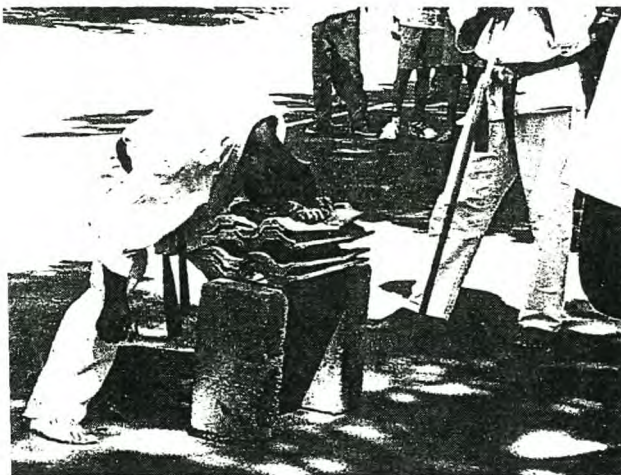
# "Give Me The Tiger Now!"

## — Karateka Khanyile

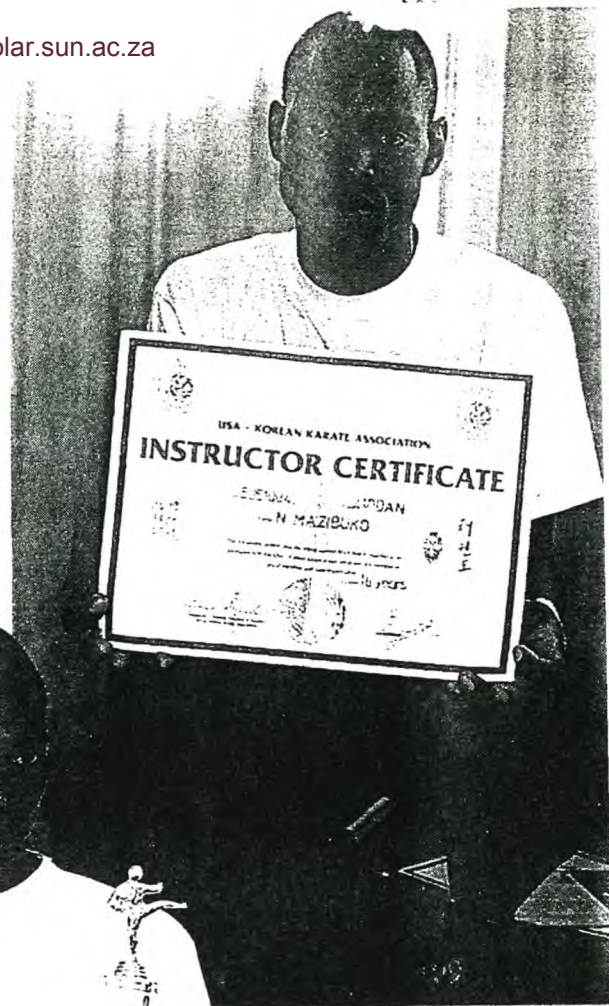
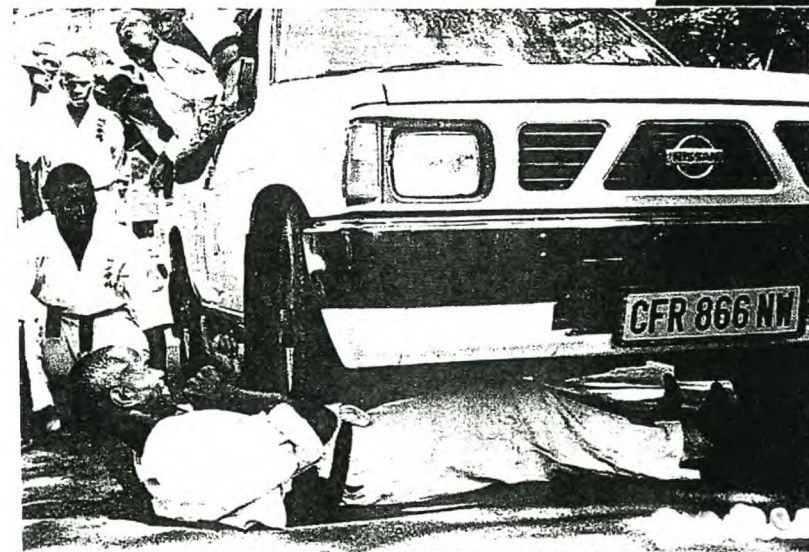
story and photos by BONGANI KA LUKHELE

*His karate instructor was killed when he attempted to jump over a speeding car, but this did not deter Soshanguve's fourth dan black belt karate expert, Ndlelenhle Mazibuko-Khanyile, from pursuing the objective of his late mentor. Today, Ndlelenhle not only jumps over cars speeding at 120km per hour — he also balances fully-loaded bakkies and minibuses on his tummy, among many other stunts.*

*Khanyile breaking tiles with his head.*



*Ndlelenhle Mazibuko-Khanyile balancing a fully-loaded bakkie on his stomach.*



*The instructor's certificate Khanyile received from the USA-Korean Karate Association.*

*Khanyile pours a can of cold-drink into the glass... and drinks while the car rests on his hand.*

*◀ Ndlelenhle Mazibuko-Khanyile proudly displaying one of the countless trophies he won in various competitions*





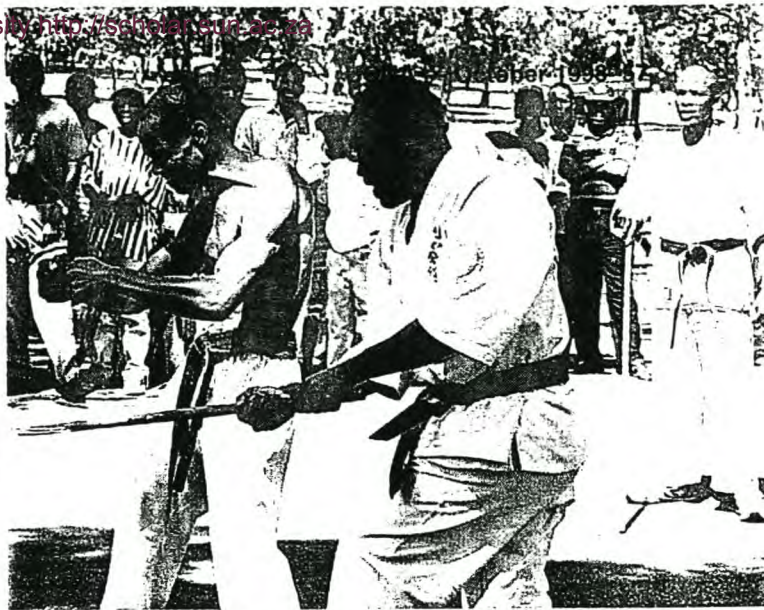
"TWELVE years ago daring karate expert Ndlelenhle Mazibuko Khanyile stunned the nation when he implored nature conservation officials to allow him to fight against the wildest of opponents.

Khanyile declared that he would not only beat the living daylight out of the leopard, but would also smash its head to smithereens with his bare hands and feet. Naturally the officials turned down his strange request, in order to avert a tragedy.

In an interview with Bona at his home in Soshanguve north of Pretoria, this experienced fourth dan karate exponent said he still entertained hopes of accomplishing his mission. His aim, he said, was to prove to the entire world how strong martial arts can make a person.

"I'm prepared to go out of my way to buy a leopard or tiger and work on with my plans. Alternatively, I will go to a country where they will agree to give me one of these extremely dangerous wild cats to fight against. I won't rest until I've done that!" said the soft-spoken martial arts expert with nerves of steel and the heart of a lion.

Although people dismissed Khanyile as a lunatic when he spoke of fighting against a leopard, some changed their minds when he performed awe-inspiring stunts to prove his valour.



Broomsticks being broken on Khanyile's back, arm and leg respectively. ▲



Khanyile started breaking bottles and roof tiles with his hands, head and feet. He allowed a fully-loaded minibus with sixteen passengers to drive over his stomach and rested his hand under the wheel of a bakkie while slowly pouring cold-drink into a glass and drinking it at a leisurely rate. The cherry on top was Khanyile's spectacular stunt of jumping over a car that was speeding towards him at 20km per hour.

"After Raymond Mkhize and Big Boy Guma, I'm only the third person in the history of karate in this country to jump over a car," Khanyile said.

"I've done it six times already, and it's an easy thing now. It's all in the determination you have in your mind and your heart. People get terrified and scream whenever I perform it, but it is part of the entertainment of karate. This is something they usually only see on TV. On TV it's not the real thing though. Mine is, and nobody in the country does it except myself.

To the amazement of many people, Mazibuko-Khanyile breaks burning roof-tiles with his bare hands.

Even the Japanese karate experts can't do it in real life," Khanyile said.

Big Boy Guma was actually Khanyile's karate teacher. He died tragically in Seshego outside Pietersburg in April 1980 at the age of 22, when he was knocked down by the car he was attempting to jump.

Khanyile was 18 at the time,

and one would expect him to have avoided doing the very thing which had claimed his instructor's life. Not Khanyile!

He vowed to continue where his mentor had left off. Hardly a month after the fatal accident, on 31 May 1980, Khanyile did his first show and jumped a car at Esikhawini, KwaZulu-Natal. He hasn't looked back, and has since performed the unbelievable feat twice in Ulundi, as well as in Hammarsdale and Hammanskraal.

"My instructor's death gave me courage and determination to take over from him and continue entertaining people. His death has greatly inspired me. I often saw him in my sleep, telling me to continue the good work of entertaining our people," said the fearless Khanyile. His next performance will be in the Seychelles, where he has been invited to perform all his stunts, including jumping a car.

He says his aim now is to raise funds with his shows to build an old-age home, a shelter for abandoned children and street kids, and a school for disabled children – all in Soshanguve

where he lives.

Born in Mahlabathini in KwaZulu-Natal 35 years ago, Khanyile started karate at the age of 13 at the Shihon Karate Dojo in central Durban. It was his way of protecting himself against the bully-boys of KwaMashu where he grew up.

He rose quickly through the ranks, and obtained his first dan black belt. After the death of his instructor he continued to train alone. In 1984 he moved to Pretoria with the aim of promoting martial arts through his daring demonstrations.

"Initially, things did not go as I had wished when I left Durban. Due to my popularity I had become a threat to some of the top karate exponents in the then Transvaal, and an attempt was made on my life. Exactly a month before doing my first show, I was accosted by three people in Winterveldt. One of them had a gun, and he shot me three times. I killed one of them with my bare hands and feet. I was taken to the Garankuwa Hospital, where they again attempted to finish me off," said Khanyile, showing us the X-Ray pictures of his right hand, where a bullet-hole could be clearly seen. The picture of his left thigh shows a bullet lodged in the bone.

"It dawned on me that there was a lot of jealousy and bad blood between karateka in the Transvaal, and those coming from Natal. I was stupid not to realise this when Joseph Bhengu, an instructor from Durban, was fatally stabbed in Winterveldt," he said.

After his injuries had healed, Khanyile continued with his stunts and competed in countless tournaments.

As a result of conflicts among exponents of the Kyokushinkai karate style, Ndlelenhle broke away and established his own style which he calls African Sun Karate. In April 1992 he graduated for his fourth dan black belt in Taekwondo karate under the auspices of the USA-Korean Karate Association. He is also teaching karate and many other self-defence skills in classes that he holds in Pretoria. B



## **APPENDIX B**



**LANGUAGE,  
LITERACY  
AND  
COMMUNICATION  
  
SENIOR PHASE**



## 1. RATIONALE

Language, literacy and communication are intrinsic to human development and central to lifelong learning.

Language (including Sign Language, and alternative and augmentative methods of communication) and language learning empower people to:

- make meaning;
- negotiate meaning and understanding;
- access education;
- access information and literacies;
- think and express their thoughts and emotions logically, critically and creatively;
- respond with empathy to the thoughts and emotions of others;
- interact and participate socially, politically, economically, culturally and spiritually;
- understand the relationship between language and power, and influence relationships through this understanding;
- develop and reflect critically on values and attitudes;
- communicate in different contexts by using a range of registers and language varieties; and
- use standard forms of language where appropriate.

The advancement of multi-lingualism as a major resource affords learners the opportunity to develop and value:

- their home languages, cultures and literacies;
- other languages, cultures and literacies in our multi-cultural country and in international contexts; and
- a shared understanding of a common South African culture.



## **2. SPECIFIC OUTCOMES**

The outcomes for this learning area are:

**Outcome 1: Learners make and negotiate meaning and understanding.**

**Outcome 2: Learners show critical awareness of language usage.**

**Outcome 3: Learners respond to the aesthetic, affective, cultural and social values in texts.**

**Outcome 4: Learners access, process and use information from a variety of sources and situations.**

**Outcome 5: Learners understand, know and apply language structures and conventions in context.**

**Outcome 6: Learners use language for learning.**

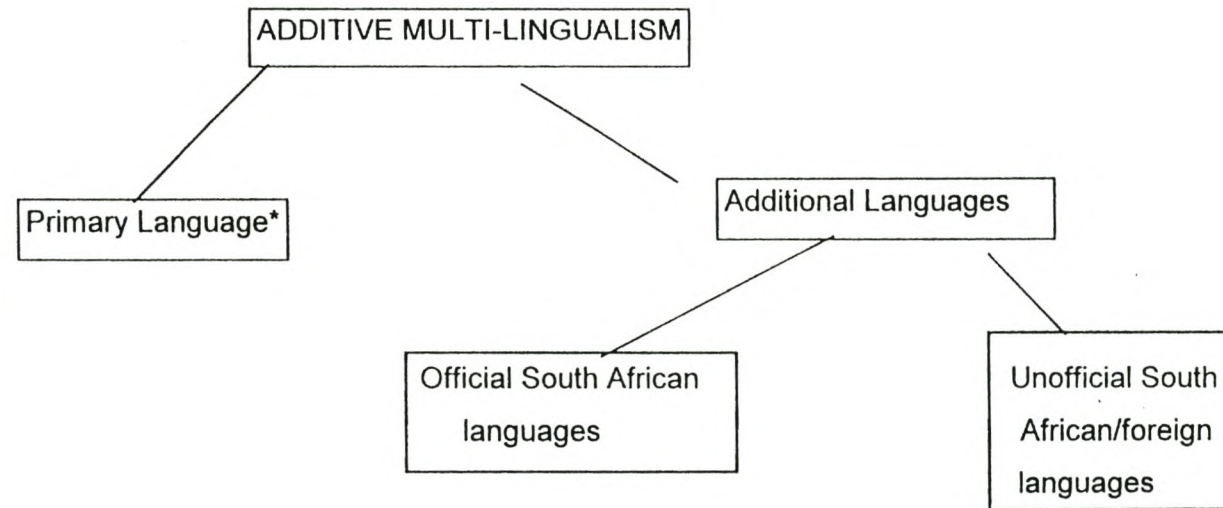
**Outcome 7: Learners use appropriate communication strategies for specific purposes and situations.**

## **3. EXPLANATORY NOTES**

### **3.1 BACKGROUND**

The outcomes for this learning area should be seen in relation to the Constitution of the Republic of South Africa (1996), the South African Schools Act (1996) and all related language policy and guideline documents. The Constitution advocates a policy of multi-lingualism. The proposed Language in Education Policy subscribes to the additive multi-lingualism model.





\*This is the first language a child acquires, which is sustained in a model of additive multi-lingualism.

### 3.2 Definition of Text

The term “text” refers to a unit of spoken, written, or visual communication, including Sign Language, and alternative and augmentative methods of communication.

*Spoken texts* include conversations, speeches and songs, etc.

*Written texts* include poetry, drama, novels, letters, magazine and newspaper articles and scripts, etc.

*Visual texts* include posters, cartoons, advertisements, environmental print (e.g. road signs, signs on electronic equipment, icons),



Texts should always be interpreted within a context or contexts. Contexts could include:

- *linguistic context*: the words or sentences surrounding any piece of written (or spoken) text;
- *extralinguistic context (context of situation)*: the whole situation in which an utterance is made, taking into consideration, for example, the backgrounds of speakers, writers, listeners, and readers.

### 3.3 Literacy and literacies

*Literacy*: Initially “literacy” was seen as a cognitive process that enables reading, writing, and numeracy.

*Literacies*: Currently the use of the term “literacy” has expanded to include several kinds of literacies. “Literacies” stresses the issue of access to the world and to knowledge through development of multiple capacities within all of us to make sense of our worlds through whatever means we have, not only texts and books.

*Examples of kinds of literacies*:

- |                      |   |   |
|----------------------|---|---|
| • Cultural literacy  | - | Cultural, social and ideological values that shape our “reading” of texts.  |
| • Critical literacy  | - | The ability to respond critically to the intentions, contents and possible effects of messages and texts on the reader. |
| • Visual literacy    | - | The interpretation of images, signs, pictures and non-verbal (body) language, etc.                                      |
| • Media literacy     | - | The “reading” of e.g. TV and film as cultural messages.   |
| • Numerical literacy | - | The ability to use and interpret numbers.   |
| • Computer literacy  | - | The ability to use and access information from computers.   |



### 3.4 Language across the Curriculum

The outcomes in this learning area emphasise that language is not an end in itself. Language is a means to acting in the world in order to establish relationships, to engage with others in reciprocal exchange, to integrate new knowledge into existing knowledge, to obtain and convey ideas and information.

Competence in the language of learning and teaching (LoLT) is crucial for academic mastery across the curriculum. The learner's development of terminology and language relevant to the field of learning is the responsibility of the subject teachers in co-operation with language teachers.

### 3.5 Outcomes

The language outcomes are directed at an 'ideal language user' in that they relate to all languages and all levels of language learning.

The multi-dimensional and dynamic nature of language can hardly be expressed in a set of linear statements as found in the rationale, outcomes and assessment criteria. Different language outcomes tend to overlap. The function of an outcome is to **emphasise** a certain feature of language activity. This feature will often be exemplified in the context of an integrated set of language activities. An outcome and its associated assessment criteria and range statements should therefore not be viewed in isolation.

Learning programme designers could **select and cluster** certain outcomes as the main focus of a learning programme in order to meet the needs of a specific group of learners (e.g. for a phase, or for main, additional or foreign language learning).



The seven outcomes are achieved through the integrated use of listening, observing, speaking, signing, reading and writing skills.

### 3.7 The Development of Differentiated Learning Programmes

The next step in curriculum development will be the development of learning programmes from:

- A. Specific Outcomes
- B. Assessment Criteria related to Specific Outcomes
- C. Range Statements
- D. Listening, Observing, Speaking, Signing, Reading and Writing Skills underpinning all outcomes
- E. Performance Indicators.

A, B, C and D apply equally to all learning programmes, whereas E creates a basis for differentiation. A variety of learning programmes will be developed to cater for learners' different needs. Differentiation between main and additional language learning programmes, for example, is achieved through the performance indicators. Therefore, while all specific outcomes are achieved by all learners, the nature of achievement in main language learning programmes will differ from that in additional language learning programmes.

Different skills could be assessed to provide evidence of the achievement of outcomes. Learners with special education needs (LSEN) should be afforded the opportunity to demonstrate evidence through appropriate alternative skills or methods of communication where and when necessary.



## ASSESSMENT FOR LANGUAGE, LITERACY AND COMMUNICATION

### 1. GENERAL PERSPECTIVE:

Like Learning Programmes and instruction, assessment - how progress is measured - determines what and how well students learn. A new system of learner assessment should support the learning and instructional programmes. It must be a system that provides facilitators with continuous and constructive information about learner performance, information that specifies how learners are developing relative to the Assessment Criteria of each Specific Outcome and assists facilitators in drawing up learning programmes tailored to each learners's needs.

### 2. PRINCIPLES OF ASSESSMENT:

Assessment should contribute to:

- A. Improving the quality of education and training
- B. Improving the relevance of education and training
- C. Developing national standardisation throughout education and training
- D. Various components of assessment can be identified on a continuum with particular skills being assessed in the workplace and competences such as underpinning knowledge and understanding.
- E. The basic assessment principles (criteria) are:
  - 1. Validity
  - 2. Reliability
  - 3. Flexibility
  - 4. Fairness
  - 5. A holistic approach to assessment
- F. The Process of assessment based on outcomes, unit standards and moderation
- G. Planning the assessment system at all levels; transfer of assessment results from one level to another; from one province to another; from one school to another
- H. Procedures such as



1. Literature studies/research
2. Time-table implications
3. Preparing for assessment
4. Participation of and informing stakeholders

- I. Carrying out the assessment
- J. Selecting assessment procedures

### 3. TYPES OF ASSESSMENT:

The following types of assessment are listed as possible strategies for the Learning Programme. Change strategies whenever necessary.

Achievement Assessment

Criterion-referencing

Mastery learning

Continuous Assessment

Formative Assessment

Direct Assessment

Performance Assessment

Subjective Assessment

Checklist Rating

Impression

Holistic Assessment

Series Assessment

Assessment by Others

Continuum

Fixed Assessment Points

Summative Assessment

Indirect Assessment

Objective Assessment

Guided Judgement

Analytic Assessment

Category Assessment

Self Assessment



#### 4. CARRYING OUT THE ASSESSMENT

- 4.1 Gathering evidence/data as indicated by the performance indicators, related to the assessment criteria.
- 4.2 Analysis and evaluation of data.

#### 5. MANAGING THE ASSESSMENT

##### 5.1 Recording and Evaluating

A form could be developed as illustrated below:

Language, Literacy and Communication (Senior Phase)							
Learner's Name .....		Class .....		Date .....			
Phase Organiser, e.g. Communication							
Learning Programme Organiser							
	SO1	SO2	SO3	SO4	SO5	SO6	SO7
	AC1-9	AC1-8	etc.	etc.	etc.	etc.	etc.
The Assessment Criteria, related to the Specific Outcomes, could be assessed according to descriptors mentioned below*							
Linguistic and Cultural diversity							
Communication							
Empowerment							



- \*1. Achievement at these levels is established
2. The learner is now working from these levels
3. The learner is not as yet working at these levels

- *The process above should be intensely collaborative. The assessment of cross-curricular assessment criteria would necessitate regular formal consultation.*
- *The process above should be engaged in as regularly as is practical in a given context.*

## 5.2 Reporting

A form should be developed on site by means of which parents and learners are fully informed of the development of the learner in his/her progress towards the eventual achievement of outcomes. This form should be anecdotal and diagnostic in nature. The following information could, for example, be considered: Name, Phase , Group, Skills, Knowledge, Participation, Project Work, Group Involvement, etc.



# LANGUAGE, LITERACY AND COMMUNICATION

## SENIOR PHASE

### SO1 Learners make and negotiate meaning and understanding

Meaning is central to communication. This specific outcome aims at the development of a learner's ability to understand, create and negotiate meaning in various contexts by using appropriate communication strategies and by using listening, speaking, observing, reading, signing and writing skills. These strategies and skills are developed and refined by constantly being exposed to a variety of situations which afford language users opportunities to interact in different ways.

#### RANGE STATEMENT

At this level learners create a wide range of texts of different kinds. Learners also interact with and respond to a wide range of texts. Interaction with other language users takes place with a wide range of audiences from both familiar and unfamiliar contexts.

#### ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS

#### LEVELS OF COMPLEXITY (EXTENSION STEPS)

The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.

#### 1. Original meaning is created through personal texts.

#### PI

This be evident when learners can create original meaning through personal texts

Tell/ write of

- experiences,
- ideas,
- opinions,
- decisions, etc.

Write / produce

- sentences

Generate meaning in debates, discussions, forums

Demonstrate sensitivity to the use of words, e.g.

Write/produce

- poetry
- short plays, etc.

with awareness of appropriate language



<p><b>2+3. A key message is identified and clarified.</b>  <b>Meaning is created through reading and inferences are made from texts.</b></p> <p><b>PI</b>          Creating meaning through reading will be evident when learners can</p> <ul style="list-style-type: none"> <li>• respond to explicit information: that is, recognise details of context and denotative meaning of words</li> <li>• recognise implicit or connotative meaning, make inferences</li> <li>• assess ideas or selection of facts according to intention, appropriacy, effectiveness, relevance and accuracy</li> </ul> <p><b>4. Meaning is constructed through interaction with other language users.</b></p>	<ul style="list-style-type: none"> <li>• paragraphs</li> <li>• compositions etc.</li> </ul> <p>synonyms/ antonyms / metaphors</p> <ul style="list-style-type: none"> <li>• Rearrange words, sentences, paragraphs in logical order</li> <li>• Use synonyms, antonyms in context</li> <li>• Paraphrase</li> <li>• Paraphrase common idioms</li> <li>• Summarise</li> <li>• Comment on and discuss key message</li> <li>• Comment on and discuss hidden agenda</li> <li>• Formulate opinions</li> <li>• Comment and discuss opinions</li> <li>• Assess relevance to themselves and others</li> </ul>
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<p><b>PI</b> This be evident when learners can interact with other language users to interpret a range of texts</p> <p><b>5. Ways in which construction of meaning varies according to cultural, social and personal differences are identified and responded to.</b></p>	<p>Present and explain your own point of view and respond to that of others</p>	<p>Identify and explain the point of view of others</p>	<p>Synthesise own points of view with that of others</p>
<p><b>PI</b> This be evident when learners can show how personal, social and cultural differences and similarities between themselves and other learners impact on the making of meaning</p> <p><b>6. Ways in which context affects meaning and understanding are identified and responded to.</b></p>	<p>Discuss personal, social and cultural similarities and differences, for example with reference to birth, death, marriage, family</p>	<p>Research items of similarities and difference, e.g. lobola/ funerals/ weddings</p> <ul style="list-style-type: none"> <li>• Interview</li> <li>• Read</li> <li>• etc.</li> </ul>	<p>Make comparative conclusions on the effects of these differences and similarities on the making of meaning</p>
<p><b>PI</b> This be evident when learners can show how context affects meaning and understanding</p> <p><b>7. Writer's/speaker's/signer's point of view is critically reflected on.</b></p>	<p>Text out of context placed in context</p>	<p>Analyse how the lack of understanding / knowledge of context gives rise to a variety of misinterpretations</p>	



<p><b>PI</b> This be evident when interpretations and/ or points of view can be critically reflected on by means of reasoned arguments</p> <p><b>8+9. Reasoned arguments about interpretation and meaning are developed. Discourse is sustained.</b></p>	<ul style="list-style-type: none"> <li>• Discuss and compare points of view in a variety of texts</li> <li>• Create/construct book reviews, film reviews, letters to the press</li> <li>• Objective written reaction to editorials, magazine articles</li> <li>• Debates / discussions</li> </ul>
<p><b>PI</b> This be evident when learners can interact pro-actively with a person or persons logically and sensitively until a conclusion is reached. Ways should be found to bridge communication gaps/prevent breakdown</p>	<div> <div> <p>Discussion group work (turn taking), debate, role play</p> <p>Manage and maintain discourse and interaction</p> <p>Use recovery strategies</p> <p>Check own and other's understanding/ success of communication</p> </div> <div> <p>Ask questions</p> <p>Make suggestions to continue discussions</p> </div> <div> <p>Chairing skills</p> </div> </div>



## SO2 Learners show critical awareness of language usage

This specific outcome aims to develop a learner's understanding of the way in which language is used as a powerful instrument to reflect, shape and manipulate people's beliefs, actions and relationships. The complexity and sensitivity of a multi-lingual context specifically requires the development of a learner's skills to interpret and consciously reflect on how language is used. For this reason the development of the decoding skills (reading, listening and observing) is emphasised.

### RANGE STATEMENT

At this level, learners engage with a wide range of texts, forms of discourse and a variety of contexts. These include texts created by learners themselves.

The complexity of texts relates both to level of discourse and range of text types.

Language as a social construct is discussed and analysed with emphasis on contexts such as:

- civil society
- literary contexts
- media contexts
- gender and race contexts
- historical, social and political contexts
- institutional contexts
- personal relations and interpersonal relations.

### ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS

1. Purpose, audience, and source of texts are identified and analysed.

### LEVELS OF COMPLEXITY (EXTENSION STEPS)

The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.



<p>PI</p> <p>Critical awareness will be evident when learners can identify the purpose, audience and source of texts from a wide variety of familiar and unfamiliar genres</p> <p><b>2. Ways in which language is used to transmit and shape socio-cultural ideas and values are explained.</b></p>	<p>• Identify the purpose, (why it was written)</p> <p>⇒ the audience, (for whom it was written)</p> <p>⇒ the source (where you would find it)</p> <p>• Spoken response to own texts and others' texts</p> <p>• Written or alternative response</p> <p>• Analyse how the factors in column one impact on the effectiveness and appropriateness of each text</p> <p>• Comparison and analysis of texts in terms of purpose, audience and source</p>
<p>1</p> <p>Critical awareness will be evident when learners can explore and explain (orally/written) the ways in which language is used to transmit and shape socio-cultural ideas and values.</p>	<p>• Read and discuss texts such as advertisements, propaganda and some literary texts which explicitly convey socio-cultural ideas and values</p> <p>• Use songs, verses, folklore, National Anthem, Constitution to explore and explain how the language transmits ideas and values</p> <p>• Role-play familiar human situations, e.g. marriages, funerals where socio-cultural ideas and values are conveyed</p> <p>• Write projects on the values or socio-cultural ideas contained in any single text explored</p> <p>• Discuss and write about problems caused by lack of awareness of how socio-cultural ideas and values are conveyed in texts</p>



**3+8. Awareness of the power relations between different languages and between varieties of the same language is demonstrated by suitable responses.**

**Biased attitudes towards languages and language varieties are explored, responded to and challenged.**

**PI**

Critical awareness will be evident when learners can recognise, challenge and respond to

- ⇒ power relations
- ⇒ biased attitudes towards and between different languages and varieties of the same language

- **This will involve**
  - ⇒ spoken responses
  - ⇒ discussion
  - ⇒ debates
  - ⇒ written responses

Power relations

- Decode (examine and respond to) the language of different age groups which is used to establish power relations and group coherence (slang/ accents)

Biased attitudes and power relations

- Discuss and research some of the effects of colonialism and apartheid on South African languages
- Challenge racist and sexist language

- Examine the development of dialects and/ or regional accents and how these influence judgements about status, class, etc.
- Read fiction where characters interact and discuss the power relationships between the users of different languages

- Own suggestions for solving problems and changing attitudes are proposed and substantiated



#### 4. Awareness of how language changes over time and place is demonstrated.

PI

Critical awareness will be evident when learners can demonstrate an awareness of the changing nature of language

- Examine why people want to learn/ use certain languages <http://scholar.sun.ac.za>

#### This will involve

- Spoken, written or alternative responses
- Discussions
- Pair work
- Group work

- Explore the etymology (derivation of words), e.g. through dictionary work where available language dictionaries give such information
- Explore the influence of South African languages on one another, e.g. influence of Nguni on Sotho languages
- Examine the effect of multi-media sources (TV/computers) on South African languages
- Explore the impact of sensitivities on vocabulary where applicable, e.g. gender, race, etc.
- Examine the written language of previous eras and compare with modern texts where applicable
- Projects, debates, consider changes which may not enrich a particular language
- Consider questions such as:
  - ⇒ Should the changing nature of a language be controlled at all?
  - ⇒ What part should language structures play?

#### This will involve

- Spoken, written or alternative responses, discussions, pair



**5. The manipulative uses of language and text are identified, analysed and responded to effectively.**

**PI**

Critical awareness will be evident when learners can identify, analyse and respond effectively to the "hidden agenda" in manipulative texts

work, group work

- Strategies of manipulation should be identified in the texts, e.g.
  - ⇒ emotive language
  - ⇒ tone
  - ⇒ exaggeration
  - ⇒ lies
  - ⇒ loaded vocabulary
  - ⇒ sarcasm/ irony
- Criticism
  - ⇒ persuasion, etc.
- Possible texts: advertisements/ speeches/ texts in interpersonal relationships
- Written and spoken responses at a basic level - "How am I being manipulated?" "How does this affect me?"
- Role-play of familiar manipulative situations
- Further strategies of manipulation should be identified in texts, e.g.
  - ⇒ rhetorical questions
  - ⇒ omissions
- Possible texts: newspaper editorials and columns, news broadcasts on TV
- Role-play manipulative situations in the world after school. Write manipulative texts and analyse their effectiveness
- All activities and texts from previous columns as well as producing objective texts based on originally manipulative texts
  - ⇒ analyse their effect in comparison with the manipulative texts

**6. Visual and other non-verbal/ non-manual features of texts are identified and analysed.**



PI

Critical awareness will be evident when learners can identify and analyse visual and other non-verbal features of texts

- Study drawings done by self (e.g. posters) and others and analyse the placing and selection of items
- Study and analyse pop videos/ advertisements/ news broadcasts/ films and videos
- Analyse the symbolic implications of various colours in different languages
- Study photographs/ models/ sculptures and analyse mood, tone and intent
- Projects, debates, forums with the above as well as previous column
- Change the features identified and consider the implications
- Compare texts and analyse the effectiveness of the visual and non-verbal features in one as opposed to others
- How do they manipulate the learner?

**7. Ideologically driven and biased language is identified, analysed and responded to effectively.**

PI

Critical awareness will be evident when learners can identify, analyse and respond to ideologically driven language effectively

- Research the meaning of "ideology" and explore ideologies found in South African context
  - Identify, analyse and respond to typical occasions when ideological language may be used, e.g. political rallies, schools
  - Identify, analyse and respond to propaganda
  - Research ideologies in a world-wide context
  - Write critical responses to ideologically driven speeches/ articles
  - Projects
  - Debates
  - Forums
  - Compare and analyse, e.g. capitalism vs. communism (Formulate own world-view)
- This will involve**
- Spoken, written or alternative responses



<ul style="list-style-type: none"> <li>• Critical awareness will be evident when learners can identify, analyse and respond to biased language effectively</li> </ul>	<ul style="list-style-type: none"> <li>• Debates</li> <li>• Forums</li> <li>• Role-play</li> <li>• Listening skills</li> </ul> <ul style="list-style-type: none"> <li>• Research forms of biased language found in e.g. editorials/ columns/ radio newspaper letters/ cartoons and stereotypes/ generalisations</li> <li>• Role play biased situations in inter-personal relationships, e.g. arguing with friends</li> <li>• Write eye-witness reports on real situations and consider whether these are objective or subjective</li> </ul> <p><b>This will involve</b></p> <ul style="list-style-type: none"> <li>• Spoken, written or alternative responses, debates, forums, role-play, listening skills</li> </ul>
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- Role-play biased situations in less familiar interpersonal situations, e.g. racial conflict, adult problems
- Projects
- Subjective letters to the editor
- Subjective reports
- Rewrite these objectively
- Explore and analyse the reasons for stereotypes and generalisations
- Suggest corrective measures



### SO3 Learners respond to the aesthetic, affective, cultural and social values in texts

The aim of this outcome is to develop a learner's appreciation, use and creation of text as an artistic expression of thoughts, feelings, attitudes and values through exposure to a wide variety of genres. The development of learners' listening, reading and viewing skills to recognise and use literary devices enriches the quality of their own language use and lives.

#### RANGE STATEMENT

At this level, learners engage with a wide range of texts in a variety of contexts. The emphasis in terms of content is on:

- the expression of stylistic devices (e.g. extended metaphor) in all kinds of texts.
- the study of literary, visual, sign, auditory and multi media texts.

The emphasis in terms of process is on the enriching effect of texts in relation to :

- knowledge (e.g. related to history, social conditions, human experiences, human rights)
- aesthetics (e.g. appreciation of the artistic elements)
- relationships (e.g. social sensibility, power relations)
- emotions (e.g. sympathy, empathy, identification, rejection).

#### ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS

#### LEVELS OF COMPLEXITY

**All outcomes can be achieved by attending to the descriptions in column 1 below, but enrichment steps are recommended wherever possible.**

*For this outcome the levels of complexity and variety will be obtained by using a wide range of texts which could include anything from mini-texts and advertisements to novels and full length films.*



**1. Responses to the artistic effects of texts are demonstrated.**

**PI**

Responses to the artistic and aesthetic effects of texts will be demonstrated when learners are able to identify and talk about a wide range of written, visual and auditory genres

**2. Literary effects of texts are identified, analysed and described.**

**PI**

The ability to identify, analyse and describe the literary effects of texts will be evident when:

- learners are able to discover and describe the characteristics of certain genres
  - learners are able to compare examples to discover varieties within a genre
  - learners uncover important aspects of style and move towards the ability to discern and describe more subtle features
- Strong focus on a few genres (e.g. song/poetry, film, short stories, folklore, plays, novels - of acceptable literary merit)
  - Focus is increasingly on main features-structure, aspects of style, literal/ figurative, elegance of expression
  - Learners develop vocabulary to support impressions :
    - ⇒ setting
    - ⇒ contrasts
    - ⇒ ethos
    - ⇒ metaphors,
    - ⇒ mood
    - ⇒ milieu
    - ⇒ ellipses
    - ⇒ tone etc.



**3. Opinions on texts are given and justified.**

**PI**

This will be evident when learners are able to examine for example those aspects of text which extend awareness (e.g. of relationships, cause and effect)

**4. Opinions are reviewed in relation to the opinions of others.**

**PI**

This will be evident when learners listen to others and meaning is negotiated

**5. Texts are critically evaluated.**

**PI**

This will be evident when all dimensions of text and language, including the opinions of others, are taken into account

- Develop sympathy, empathy, awareness of relevant history, social conditions, human rights and experiences
- Negative emotions and how they are dealt with

- Group work: "what do you think?"
- Listening skills developed

- Group report
- Consensus
- Collaborative project
- Series of projects



## **SO4** Learners access, process and use information from a variety of sources and situations

Note: Source for most of this section is the "Core Teaching Programme for Information Skills" 1994.

Relevant skills will be both taught and partially assessed in the Language classroom (Language of Learning and Teaching of school) but also applied and assessed in the other Learning Areas. These are NOT decontextualised skills.

The programme described here needs to be integrated with all learning areas.

In addition the sourcing / data collection and analysis / information literacy aspects of the learning areas needs to be co-ordinated at the level of site, so that the whole community is aware of both similarities and differences around data accessing / analysis and the role of these in each learning area. Cognisance needs to be taken of development of skills in the learner so that practice is given in integrated contexts and so that the learner is not treated as a novice per Learning Area.

The data-related outcomes which need site-based co-ordination are:

LLC 4 Learners access, process and use information from a variety of sources and situations

HSS 1 The sources from which a knowledge of the South African society is constructed are identified  
(AC1)

HSS 9 Use a range of skills and techniques in the Human and Social Sciences context

TECH 2 Apply a range of technological knowledge and skills ethically and responsibly

TECH 3 Access, process and use data for technological purposes

MLM 6 Use data from various contexts to make informal judgements

NS 1 Use process skills to investigate phenomena related to the natural sciences

NS 3 Apply scientific knowledge and skills to problems in innovative ways

AC 5 Experience and analyse the role of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts



EMS 5 Critically analyse economic and financial data to make decisions

This specific outcome aims to develop the capacity of learners to function fully in modern society by finding, evaluating and using information.

The development of information skills is indispensable for the attainment of quality lifelong learning.

**RANGE STATEMENT**

At this level information is obtained from a variety of sources: e.g. factual articles, reports, magazines, manuals, journals, cartoons, books, the media, reference material (e.g. catalogues, glossaries, dictionaries), Internet, and graphic material. Information can also be accessed from others, for example through interviews.

The information obtained is presented in accordance with the requirements of the different formats of presentation (e.g. essay, poster, drawing, speech, electronic message, written paper, model).

The emphasis is on the production of integrated projects, expository texts (non-fiction writing), non-verbal conveyors of information (e.g. symbols, signs, graphs, illustrations) and structured debates. These should show selection, assimilation and comparison of information.

Evidence of the use of resource centres, libraries or resource boxes should also be shown.

ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS	LEVELS OF COMPLEXITY (EXTENSION STEPS) The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.
<p><b>1. The information need is defined.</b></p> <p><b>PI</b> Will be evident when learners can define the information need</p>	<p>Independently analyse and identify the subject/ theme of the information need</p> <ul style="list-style-type: none"> <li>• Verbalise next step of process</li> </ul>



<p><b>2. The aim of the information search is defined.</b></p> <p><b>PI</b></p> <p>This will be evident when learners can define the aim of the search</p>	<ul style="list-style-type: none"> <li>Decide on nature of information needed (fact/ fiction/ both)</li> </ul>
<p><b>3. Information is located, accessed and selected.</b></p> <p><b>PI</b></p> <p>This will be evident when learners demonstrate the ability to locate, access and select information</p>	<ul style="list-style-type: none"> <li>Formulate the aim of the search orally or in writing</li> <li>Analyse own present state of knowledge</li> <li>Identify the target audience (self/ class/ reader)</li> <li>Formulate the nature of the final presentation (written/ oral/audio-visual)</li> <li>Show broad framework planning</li> <li>Give written details on the scope and duration of the search</li> <li>Cater for information background of target group</li> <li>Understand and use Dewey classification system</li> <li>Use bibliographic information to select appropriate source (e.g. periodicals - title, volume, number, year; books - author, title etc., title page)</li> <li>Use various aids in sources [e.g. table of contents / indexes / glossaries / keywords / headwords / chapters (with and without</li> <li>Understand and use other systems outside the school</li> <li>Use other retrieval aids where available, e.g. computers</li> <li>Use aids in sources (menus in computers)</li> </ul>



**4/5/7. The accuracy and relevance of the information is evaluated. The reliability of the information source is ascertained. The difference between fact, fiction and bias is identified.**

**PI**

This will be evident when learners can evaluate the accuracy, relevance and reliability of information

- Use criteria for assessing information:
    - ⇒ general - specific
    - ⇒ objective - biased
    - ⇒ stereotyped - realistic
    - ⇒ primary - secondary
    - ⇒ truth - propaganda
    - ⇒ disinformation
    - ⇒ kind of information
    - ⇒ recency
    - ⇒ emphasis
  - Compare information on the same subject in different sources
- ⇒ alternate points of view given  
 ⇒ supporting data etc.
- using**  
 (where available): illustrations, pictures, charts, diagrams, photographs, slides, video, film, computer, books (reference, non-fiction, fiction), periodicals, newspapers, pamphlets etc.



**6. Organisational skills are applied.**

**PI**

This will be evident when learners can organise information in a meaningful way

- Classify material according to the framework of the assignment (demonstrate points within a logical framework, make additions / deletions, identify when asked key words / points / essential facts)
- Produce a draft framework
- Use conventions regarding sourcing
- Verbalise the next possible steps of the process

**8. Reasoned arguments are developed in the course of applying information.**

**PI**

This will be evident when learners can develop reasoned arguments in the course of the research process

- Interact with others during the working process
- Make adaptations accordingly (e.g. looking for more information, changing focus etc.)
- Interpret information visually, e.g. diagrams, graphs, tables, sketches

**9. The results of the information search and processing are presented.**



PI

This will be evident when learners can present the information obtained in a variety of appropriate formats

- In presentation of completed assignment, learners should conform to the identified criteria
  - ⇒ sense of target audience
  - ⇒ nature of information needed
  - ⇒ clarity
  - ⇒ coherence
  - ⇒ cohesion etc.

**10-13. The relevance of the information search is evaluated by the learner(s).**

**Awareness of the value of informed decision-making is demonstrated.**

**The ability to integrate new information into existing knowledge is shown.**

**The ability to apply the newly acquired knowledge to real-life situations is demonstrated.**

PI

These will be evident when learners can evaluate the results of the search and apply new information to real life situations

- Judge own product on the basis of criteria
- Evaluate and verbalise the value of the process for self-development
- Determine the value / potential of the information, e.g.



- ⇒ is knowledge of subject extended?
- ⇒ are there changed attitudes towards information / source / topic?
- ⇒ is new 'knowledge' applied to satisfy need by developing a further product, or producing work in integrated projects?
- ⇒ is there a measurable impact by the information on group opinion?
- ⇒ has the information assisted problem-solving?



## SO5 Learners understand, know and apply language structures and conventions in context

This specific outcome aims to develop a language user's understanding and knowledge of grammar. The development of this grammatical competence empowers the learner to communicate clearly and confidently by using grammatical structures (e.g. word order) correctly. Clarity of communication is improved through the development of a learner's editing skills which includes a conscious awareness of the learner's own language usage.

### RANGE STATEMENT

At this level learners study and apply a range of grammatical structures and conventions in a range of texts.

A variety of texts is studied and generated. An activity for this outcome could be meaningful paragraphing using logical opening and concluding sentences.

Similar grammatical structures and conventions are recognised across languages and applied in interpretation, translation and code -switching

### PERFORMANCE INDICATORS

### LEVELS OF COMPLEXITY (EXTENSION STEPS)

The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.

**1. Knowledge of grammatical structures and conventions is applied to structure text.**

**PI**

This will be evident when learners create texts as designated in the following columns:

**Engage with texts such as**

- completion of sentences
- close procedure
- descriptive and factual paragraphs
- dialogues

**Engage with texts such as:**

- essays
- critical analysis
- newspaper reporting
- advertisements

**Engage with texts such as:**

- writing of poetry
- short stories
- newspaper editorials and columns
- film and book reviews
- business plans



- memoranda
- subjective and objective reports
- minutes
- all types of letters
- short compositions
- oral texts

**to illustrate (select those that are relevant to language being studied and add others specific to that language, but not mentioned below)**

- adequate and correct vocabulary
- word formation
- derivations
- spelling
- noun prefixes
- verbal prefixes
- basic tenses
- concord
- word order
- verbal suffixes
- active and passive
- qualificatives
- adjectives
- adverbs
- prepositions
- pronouns
- ideophones
- interjectives
- simple sentences

**to illustrate all items in column one as well as: (select those that are relevant to language being studied and add others specific to that language, but not mentioned below)**

- knowledge of appropriate technical language
- jargon
- complex tenses
- vivid adjectives
- complex sentences
- variation of sentence and paragraph length
- progression in figurative language
- humour/ irony
- ability to vary style extensively
- clarity and originality
- improved sensitivity of language

**to illustrate (select those that are relevant to language being studied and add others specific to that language, but not mentioned below)**

all items in previous columns as well as:

- original descriptions
- logical connectors
- extended use of figurative language
- mastery of style
- absolute clarity and inspiring originality
- complete sensitivity of language regarding gender/ race/ cultural issues/ ethnicity



**2. Incorrect and/or inappropriate language usage by self and others is edited.**

PI

This will be evident when learners can apply the language structures and connections in the following tables to own work and work of others:

- punctuation
- common expressions
- paragraphing
- reported speech
- simple figurative language
- appropriate tone
- appropriate style
- avoidance of clichés/ ambiguity/ verbosity
- general sensitivity of language regarding gender/ race/ cultural issues

Engage with texts (own and others) showing the ability to recognise and correct the following:

- inappropriate vocabulary
- basic tense errors
- spelling errors
- concord errors
- incorrect and inappropriate punctuation
- incomplete sentences
- incorrect expressions
- faulty paragraphing
- inappropriate figurative language
- inappropriate tone and style

All from first column with the following additions:

- limited vocabulary
- inadequate connectors

Texts of others approached with great sensitivity

All from first and second columns with the following additions:

- mixed metaphor
- language confusion - identify and explain

Texts of others edited in such a way that a learning experience is created and enjoyed



**3. Common features and patterns of different languages are identified, explained and applied.**

**PI**

This will be evident when learners can communicate at a basic level with learners from a different language background

- use of clichés, stereotypes
- insensitivity of language

Texts of others approached with sensitivity

Identify common features and patterns of different languages by, for example:

- engaging in examination of the National Anthem in the different languages represented in the class
- engaging in examination of the Constitution in the different languages represented in the class
- engaging in examination of verses/ songs in the different languages represented in the class
- role play involving greetings and farewells by different members of the class or members of the school community

Explain and translate simple sentences from the following in order to recognise features and structures:

- the National Anthem in the different languages
- the Constitution in different languages
- verses/ songs in different languages
- greetings
- introductions
- farewells
- asking directions and giving directions
- requests
- thanking
- congratulating

Converse in and designate differences and similarities between languages with the following, for example, as basis:

- the National Anthem
- the Constitution
- verses/ songs
- greetings
- farewells
- introduction
- asking and giving directions
- requests
- thanking
- congratulating



## SO6 Learners use language for learning

This specific outcome aims to develop the learner's ability to use language as a tool for learning in all learning areas. Learning is mediated through language as the learner interacts with new knowledge, materials, peers, teachers and other people. The intrinsic value of language as a tool for problem-solving, decision-making, and creative, critical and evaluative thinking should be developed across the curriculum. The role of language in cognitive and conceptual development should furthermore be reflected in and promoted by the total school environment.

### RANGE STATEMENT

At this level learning strategies include memorisation, the transfer of information from one text form to another, synthesising, summarising, skimming, scanning, note taking, drafting and redrafting, asking for clarification, etc.

At this level learners understand and use terminology about learning such as define, discuss critically, evaluate, etc.

### ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS

#### LEVELS OF COMPLEXITY (EXTENSION STEPS)

The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.

Without exception these skills will be both taught and applied and partially assessed in the language classroom, but also taught/applied and always assessed in the other Learning Areas. These are NOT decontextualised skills.

1. Different styles and terminology suited to the demands of a particular learning area are used.

#### PI

This will be evident when learners can:

- Use sentence variety for clear expression

Variety of sentence length for



- Use appropriate terms
- Identify and use area specific language
- Work out meaning of unfamiliar area specific words
- Practises with styles

**2. Learning strategies are evaluated and adapted according to the demands of the task.**

**PI**

This will be evident when learners can evaluate and adapt learning strategies according to the task as follows:

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>• clarity</li> <li>• condense and rework sentences</li> <li>• academic terminology</li> <li>• experiment with looser terms to understand the need for technical terms/ jargon</li> <li>• Prefixes and suffixes</li> <li>• Colloquial to formal</li> <li>• Emotive to factual</li> </ul> | <ul style="list-style-type: none"> <li>• word stems<br/>(amphibious, bilateral)</li> <li>Discursive to direct</li> </ul>  |
| <ul style="list-style-type: none"> <li>• listening</li> <li>• work with data</li> </ul>  | <ul style="list-style-type: none"> <li>• conscious listening</li> <li>• listening for detail</li> <li>• understanding of literal meaning</li> <li>• extraction of main ideas</li> <li>• assimilation of details</li> <li>• Can interpret graphs</li> <li>• Move data from graphs to paragraph and vice versa, retaining the original logic and still fore-grounding the main point</li> </ul> |



<ul style="list-style-type: none"> <li>• rewrite/ reshape</li> <li>• synthesise</li> <li>• summarise</li> <li>• note taking</li> <li>• drafting/ process writing</li> <li>• invent and use mnemonics</li> <li>• skim</li> <li>• scan</li> </ul>	<p>Prose to point form <a href="http://scholar.sun.ac.za">http://scholar.sun.ac.za</a></p> <ul style="list-style-type: none"> <li>• Prose form to mind maps</li> <li>• Combine short points/ sentences</li> <li>• Combine major/ significant points</li> <li>• Select key words and ideas</li> <li>• Extract essence from long piece of prose</li> <li>• Extract half in connected prose</li> <li>• Reduce original by two thirds</li> <li>• Take notes from verbal input of varying length or complexity</li> <li>• Evidence such as changing words, adding words and phrases</li> <li>• Evidence such as changing word/ sentence position, sentence structure, paragraph location</li> <li>• Skim for known key words/ ideas</li> <li>• Describe broad trends</li> <li>• Rewrite new text with different register/ audience intention in mind</li> </ul>
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### 3. Language is used in order to refine ideas and solve problems.

#### PI

This will be evident when learners can use language to refine ideas and solve problems

- Ask higher order questions and use complex chains of questions (e.g. What if...; And then what...)
- Solve a complex problem relevant to the learning area

### 4. Language to talk about learning is used.

#### PI

This will be evident when learners can use language to talk about learning

- Use the following:
  - ⇒ compare
  - ⇒ describe
  - ⇒ explain
  - ⇒ define
  - ⇒ discuss critically
  - ⇒ evaluate, etc.

### 5. The ability to transfer terminology and concepts from one language to another is demonstrated.

#### PI

This will be evident when learners can transfer terminology and concepts from one language to another

[This applies to

- a) learners using ~~language~~ not their own for learning
- b) learners who communicate in one language and are learning another language.]

- Dictionary usage
- Code-switching
- Translation
- Use the following words in more than one language:
  - ⇒ compare
  - ⇒ describe
  - ⇒ explain
  - ⇒ define
  - ⇒ discuss critically
  - ⇒ evaluate, etc.
- Think of own metaphor when the metaphor of another language is inaccessible



**SO7** Learners use appropriate communication strategies for specific purposes and situations

This specific outcome aims at the development of the learner's ability to apply communication skills and strategies appropriately to a specific purpose and a defined situation.

**RANGE STATEMENT**

At this level learners are proactive in identifying the situation and in applying the appropriate communication strategy.

**ASSESSMENT CRITERIA AND PERFORMANCE INDICATORS**

**LEVELS OF COMPLEXITY (EXTENSION STEPS)**

The columns below indicate levels of complexity of language performance. Activities in column 1 below indicate the basic level of language learning in all contexts. For main language learning the columns to the right should be addressed as well. These columns also indicate extension in the use of additional languages. Further extension in main language learning is also possible.

Engage in the activities listed below to illustrate a variety of speaking, listening and communication strategies such as:

- voice/enunciation
- pausing and pacing
- quality of presentation
- body language/eye contact (being sensitive to cultural differences)
- turn taking/establish, manage and maintain discourse and interaction
- using recovery strategies when interrupted (strategic competence)
- checking own and others' understanding/success of communication
- empathising (tune into) with audience/sensitivity to cultural conventions/discourse interactions.

Evidence of the following is shown in all activities.

- Structural organisation
- Clarity of expression
- Originality of ideas
- Appropriate use of language
- Care and attention to the quality of presentation



## 1. Appropriate medium of communication is chosen.

### PI

This will be evident when learners can identify the communication gap and choose the best way to bridge it. The choice will show evidence of attention to the communication need, timeframes available for communication, the climate for communication and the scope of the communication required

- For interpersonal communication use notes, phone calls, formal or informal letters where appropriate
- Use signing and Sign Language
- Switch language where applicable
- Decide when to speak and when to write when dealing with condolences, apologies, invitations and congratulations
- Using drawings and maps for directions
- For structured communication needs use formal/ informal speech, poster presentation, book presentation, lecture presentation, question and answer where appropriate
- For public communication needs use announcements, press releases, advertising campaigns
- Use visual aids for business presentations or submissions, e.g. graphs, flow charts, mind maps
- Use electronic media, e.g. E-mail, faxes

## 2. Register, tone and body language are adapted for audience and situation.

### PI

This will be evident when learners can select the appropriate register, tone and body language in a variety of contexts

- Display an understanding of register, conventions in terms of rank/ relationships/ politeness/ contexts, selecting appropriate vocabulary in a range of familiar contexts, e.g. apologising, explaining,
- Display an understanding of register, conventions in terms of rank/ relationships/ politeness/ contexts, selecting appropriate vocabulary in a range of less familiar contexts, e.g. counselling
- Display an understanding of register, conventions in terms of rank/ relationships/ politeness/ contexts, selecting appropriate vocabulary in a range of less familiar contexts in scenarios in and outside the classroom:
- giving directions, speaking ⇒ forum discussions ⇒ interviews with strangers (setting



**3. Purpose of the interaction is identified and achieved.**

## PI

- This will be evident when learners demonstrat a successful conclusion to the following interactions:

- Role-play of
  - ⇒ job interviews
  - ⇒ telephone talk and messages
  - ⇒ giving directions
- miming
- dramatisation

- Role-play of
  - ⇒ mediation
  - ⇒ arbitration
  - ⇒ TV-appearances

- This will be evident when learners understand and employ different communication strategies

- Support argument by using examples from own lived-in world
- Use devices like emotive language effectively

- Discussion and analysis of the activities in the previous columns

- Support argument by referring to wide range of suitable contexts, e.g. ecology, history, politics, etc. and presenting arguments of others in support of own point
- Use devices such as humour, poetic license, selective omission, effectively

to young children, speaking to elders and using a variety of tones, e.g. neutral, persuasive (gentle) and appropriate body language (e.g. maintaining eye contact)	<p>⇒ interviews</p> <p>⇒ formal speeches, etc.</p> <p>using a variety of tones, e.g. persuasive (insistent), humorous with appropriate body language, e.g. use of gestures</p>
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- ⇒ up project/ meeting; market research, etc.)
- ⇒ addressing gathering of school or strangers
- ⇒ telephoning/ writing to an unknown person



**4. Evidence of planning, drafting and checking is produced.**

**5. Evidence of the following is shown:**

- structural organisation
- clarity of expression
- originality of ideas
- appropriate use of language (e.g. vocabulary, register, grammar, spelling, syntax, punctuation etc.)
- care and attention to the quality of presentation

**PI**

Planning, drafting and checking will be evident when learners can produce draft and final copies of the following examples of written work:

- |                                      |                                    |                  |
|--------------------------------------|------------------------------------|------------------|
| • Posters                            | • memoranda                        | • submissions    |
| • completed forms                    | • minutes of meeting               | • business plans |
| • postcards                          | • editorials and newspaper columns | • transcripts    |
| • greeting cards                     | • book and film reviews            | • short stories  |
| • telegrams                          |                                    | • plays          |
| • letters(all types)                 |                                    | • poetry         |
| • curriculum vitae                   |                                    | • mini-theses    |
| • reports (objective and subjective) |                                    |                  |
| • speeches/ dialogues                |                                    |                  |